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## Forward from the Editor

Hello!

Welcome to the October issue of Concept. I hope you enjoyed the summer break and found time to enjoy and develop your photography further. New experiences and new places can often foster creativity and if you have found this to be the case and would like to share your new work – please get in touch.

We have pleasure in including South West Contemporary Group March report in this edition, as due to an administrative error, it was not included in the last edition - so apologies for the omission.

Along with the usual regional meeting updates, we have a fascinating contribution from Rachel Parry on her work surrounding water towers, background and links to the latest virtual exhibition from the East Anglia Contemporary Group and an updated events schedule.

Being the Editor of Concept has been a fascinating role and a great part of my personal photographic journey, but unfortunately this is my last issue as Editor. It has been inspiring to witness the enthusiasm and commitment CSIG members have to each other, the wider group and to their photography, and something I hope to take with me as I progress with my own work. I would like to thank the Committee for their support and contributions, along with all CSIG members for making Concept an enjoyable read. A special thanks goes to Christine Pinnington for her design work in creating Concept, as we all see it today.

Best wishes for the future,

Suzi

## An introduction from our New Editor Nick Linnett

Hello everyone, for the last 10 years I have navigated the world of freelance photography, primarily focusing on commercial projects. However, my passion for photography extends beyond the confines of client demands and my real enjoyment is in pursuing personal photography projects that allow me to produce work where the only person I have to satisfy is myself. Although as we all know, even that is not easy!

My journey as a 'creative' photographer has been shaped by the works of people like William Eggleston, William Klein, Saul Leiter, and Bill Brandt among many others. Eggleston's ability to capture the essence of everyday life in vibrant colours, Klein's fearless street photography, Leiter's mastery of colour composition, and Brandt's evocative black-and-white imagery have all left their mark on my photographic sensibilities.

Most of all I really appreciate looking at photography with a story behind it and really enjoy reading about the process and the thinking behind a project or a single image, I love to see how different people can see interpret the same subject in different ways. I am an avid collector of photography books and zines and really like to visit photography exhibitions whenever I can. I feel there's still something special about seeing printed work!

I'm really looking forward to working with the Contemporary Group on Concept Magazine and look forward to being a part of a community that celebrates and shares great photography and the thinking behind it.

Nick Linnett

# Forthcoming events

To register – please visit the [RPS website](#) and/or the [CSIG page](#)

## **9th November 2023 at 19:00 – Olga Karlovac**

Olga Karlovac is a self-taught, abstract and street photographer, born in Dubrovnik, Croatia. She is best known for her unique and expressive style of photography and her trilogy of self-published photobooks. Olga uses her camera to capture fleeting moments and emotions. Working exclusively in black and white, predominantly after dark and in rainy conditions, her abstracted images blur the lines between figuration and visual poetry. Her dreamlike scenes lead us down winding streets and invite us to linger and lose track of time, to recognise the familiar within the barely there.

## **20th November 2023 at 19:00 – Neil Kramer**

Neil is a dynamic storyteller with twenty years of experience in photography, writing and filmmaking. His work combines humour and compassion in the telling of stories about personal relationships, including those from his own life. Quarantine in Queens is Neil's most recent project and is about living with his mother and ex-wife during the Covid-19 pandemic. The project has been called a timely and unique commentary on caregiving, love and family connection and has won him accolades and awards as well as being featured in such media outlets as NBC and The Washington Post as well as outlets across 10 other countries.

## **18th January 2024 at 19:00 - Marc Wilson**

Marc is a documentary photographer who works predominately on long term projects that have included “The Last Stand” which was about the old second world war defences still present on the British coastline; and, “A Wounded Landscape”, this documented the Nazi genocide sites across Europe. His most recent work, “The Land is Yellow, The Sky is Blue”, published this October, explores the land around Balakllya, a small village in central Ukraine, within the context of the ongoing war.

## **22nd January 2024 at 19:00 – PechaKucha 10x30**

A member's evening providing those taking part an opportunity to start to explore a new project, panel or concept. You supply 10 images which we put within a rolling presentation and you then have a maximum of 5 minutes to talk through your idea, after which there will be five minutes of feedback and then on to the next person.

## **5th March 2024 at 19:00 – Luke Agbaimoni**

Luke is an author, photographer and designer based in London, self-taught in terms of photography and specialising in dusk and night photography. His canvas for ongoing projects is the London Underground as shown in his two books, “The Tube Mapper Project” and “London Underground Symmetry & Imperfections”. Luke will be talking about his these, and other projects as well as his approach to project work.

# Water Towers: Collecting the Image

## Rachel Perry

There is something compelling about water towers. Local water towers often fold into the landscape and are a familiar sight for local people. The shapes of these buildings which are usually at odds with the surrounding townscape and countryside, are often most striking and surprising to strangers and visitors.

Displaying the water tower images in a serial grid format asks the viewer to consider the images as a group and contemplate the similarities and differences of these enigmatic functional buildings. The German photographers Bernd and Hilla Becher were famous for displaying black and white film photographs of industrial structures, including water towers, according to type.

I prefer to display the water tower images according to the area and the venue in which they were photographed. This is where their vast range of shapes and sizes becomes apparent. In a county-wide area there is usually a surprising variation of different types of structures designed for the holding or pressurising to aid distribution of water. There appeared to be no universal design prescribed for these vessels which hold water and supply low pressure areas.

My hunt for water towers begins with researching the internet. Although not usually preserved as historic buildings of interest, a few well-known water towers will surface on the web, however a search of each village or town in the area will find often more. Often conversations with local people lead to discovering water towers I have not readily identified during an internet search. Part of the fun of photographing water towers is the hunt, locating them and not knowing what character of tower will be found.

The water towers in this group of photographs are situated in Cambridgeshire, (and there are many more water towers to be found there). The first tower is Cambourne Water Tower located next a slip road feeding in to the A428 and was difficult to access. The next two water towers are found together on the hill in Bluntisham. The second image is the original water tower built in the 1930s and is decommissioned. The third image is the second water tower in Bluntisham built in the 1970s. This was built with a larger capacity and services the surrounding area. Both towers are situated in orchards and fields and provide a visual reference for RAF craft landing in a nearby airfield. The final water tower, Longstowe, stands alone amidst fields.

Unnatural colour has been used to tint some of the images. This underlines the alien, science

fictional character of these structures and applies a more painterly approach to photography. In one science fiction film, *Men in Black*, the Observatory Towers of the World Expo Centre were camouflaged spaceships and took off!

Often very large, these astonishing structures indicate the sublime. Edmund Burke's book, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 1747, mentions "Greatness of dimension is a powerful cause of the sublime."

There is a wistfulness in my collection of water tower images, wishing that these structures could be retained for their usefulness and character. There is a wince when the buildings » are decommissioned and then usually demolished or repurposed into domestic residences.

With lengthening periods of drought and water shortages, it seems hasty and foolish to lose this capacity for storing water. Although water boards argue that problems such as age, disrepair, water quality are significant and there are alternative more efficient solutions to storing water.

»



Longstowe



Bluntisham



Bluntisham



Cambourne

### Water Towers: Collecting the Image © Rachel Perry

Douglas May, former Distinctions Chair, has been selected for the Scottish Portrait Awards 2023. Aside from being a great achievement, the Awards made an Artists Film of all the recipients, Very interesting, and most of them were photographers!

The link is <https://www.youtube.com/watch?v=HQTkctszl5g> and Douglas is at 30.16 on You Tube.



Pride and Prejudice



Pride and Prejudice

On a photographic workshop in Glasgow I discovered a Pride parade was going to take place while I was there. I went along with others from our group with the intention of taking photos that celebrated the joy, unity and sense of self expression on display at the event. I certainly wasn't disappointed, with the participants more than happy to be photographed, but on a corner opposite the start of the parade was a group of people with a very different attitude to the proceedings. My composite photograph 'Pride and Prejudice' is an attempt to present, in some small way, the discriminatory views the LGBTQ+ community still face. Shortly after taking this photo I was heartened to see some members of the Scottish Episcopal Church engaging with the anti LGBTQ+ demonstrators to argue a more inclusive reading of biblical teachings.

Morris Gregory



Adobe Adobe

“On a recent visit to the Joshua Tree National Park in the US with our children and grandchildren, we stayed in a lovely modern house, built to echo the design of the adobe buildings that are traditional in the area. As we returned to the house one afternoon having been out in the desert for the morning, I captured this beautiful minimalist image that is both simple yet strong and, for me at least, immensely pleasing.”

Adrian James LRPS



### Wish I Could Swim

This was taken on a Mediterranean cruise last year and was selected by the Yorkshire Photographic Union for this year's Annual Exhibition.

The positioning of the two figures was the priority when composing the shot and I have given it the title of 'Wish I could swim' to bring a little humour into the subject.

Street photography always raises the issue of whether or not the photographer should seek consent from the subject before pressing the shutter. This can be a particularly sensitive issue when photographing people around a public swimming pool. Asking permission can so often destroy the spontaneity of the decisive moment and the opportunity to take the shot is lost. On this occasion I was situated well above the two subjects, but the one swimming on his back would appear to be looking at the photographer. Who knows?

Harry Silcock



### Silesian Museum in Katowice

Some years ago, the Silesian Museum in Katowice moved to their new seat in a former coal mine. Silesia is a region in Southern Poland, closely linked to heavy industry and mining.

I like to visit the museum and see how the old buildings and the underground mine were converted into the exhibition space. This place is important to me because I am Silesian and as a student, I had lectures in their former building. My photo represents the blend of new glazed elements with the historical structures, framed by a hot June blue sky.

Donata Rogozik.

# Regional Reports

## Your Regional Organisers

### East Anglia contact

Tom Owens

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### Midlands contact

Steff Hutchinson ARPS

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### South West contact

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### North West contact

Alan Cameron ARPS

[contemporarytreasurer@rps.org](mailto:contemporarytreasurer@rps.org)

## East Anglia

### *No Words* Exhibition from The East Anglia CSIG

The EACG group is slowly working through different themes for interpreting and making work. 'No Words' is an interpretation of the quote attributed to Elliott Erwitt - "The whole point of taking pictures is so that you do not have to explain with words".

The contributing artists are

Paul Ashley ARPS

Barry Badcock ARPS

Peter Ellis,

Mark Farrington LRPS

Keith Locke ARPS,

Kevin Marrable,

Sandy Miles ARPS,

Tom Owens ARPS,

Jonathan Williams

The work produced has been hung without artist statements or indeed captions.

<https://www.artsteps.com/view/64ca009b335747e9b5cb48d4?currentUser>

We are now working on our latest theme. 'We are here because you were there'. We expect to hang this show sometime around Easter 2024.

Our meetings are monthly and are virtual using Zoom. We tend to meet on the first Thursday of a month at 1400hrs, but this is a movable feast.

### Contact

Tom Owens

[contemporaryea@rps.org](mailto:contemporaryea@rps.org)



## Contemporary North

Report from Committee Meeting 9 August 2023

Patricia A Ruddle ARPS

We have held monthly meetings either at Clements Hall in York or on Zoom for the first half of the year.

After a Summer break in July and August, we will return again to the same monthly meeting schedule of alternate face-to-face and Zoom meetings.

14 October Zoom  
18 November Clements  
17 December Zoom (Sunday)

All of our members' images and texts from each meeting can be found in our publication Showcase on the CG webpage:

<https://rps.org/groups/contemporary/cn-showcase/>

With thanks to Lyn Newton and Sean Goodhart.

After a Summer break, we met at Clements Hall, York, 16 September.

Eight members showed various projects in various stages of completion, concerning everything from a work-in-progress project on agricultural fairs to a day out in a local art museum.

The photos were as diverse as our members. An exploration of the River Maun, Nottinghamshire, evoked the silent and tranquil nature of the river.

Again on a nature theme, we enjoyed a stunning, digital book on a local heathland during different seasons and weathers.

We discussed whether as photographers we ever master the medium, or whether the medium masters us, as we endlessly pursue the latest shiny gadget that is actually of little use.

As a result, technology played a considerable part in our following discussions of images; technology whether good or bad, how to employ, exploit or ignore.

There were intricate photos of liminal spaces that were taken on a mobil; the avoidance of an advanced camera's settings to provide ethereal night time pictures. Old technology such as the

carbon process, 1855, and the cyanotype, 1842, spanned the centuries to provide contemporary images.

You can read more about the meeting in our Showcase publication, which is currently in production. The web link for all of our issues see column one.

Our next meeting is on Zoom, 14 October 1.30 – 4.00 (UK time).

Please join us for an outing to the Yorkshire Sculpture Park on Saturday, 21 October. Photos from the day will be made into an Issuu book.

On 18 November we're back at Clements Hall, York.

We're having a special extra meeting on Zoom on Sunday 17 December – watch this space!

Contact  
Patricia Ruddle ARPS  
[contemporaryne@btinternet.com](mailto:contemporaryne@btinternet.com)



© Andrew Herson



©Robert Harris



© Neil Wittman



© Morris Gregory

© Patricia Ann Ruddle



© Lyn Newton



## North West Contemporary and Documentary

Zoom Meeting  
Sunday 27th August 2023

Only three members joined the meeting, Romney Tansley ARPS, Nigel Richards ARPS and Alan Cameron ARPS. Ken Rowlatt LRPS sent his apologies.

We discussed the various viewpoints on the theme of Street Art and shared images taken in response to the challenge.

We had remarkably similar views on the variety of adornments to buildings and other structures, ranging from random “Tags,” though commissioned wall paintings to three dimensional decorations on major buildings. The last have been created to show off the underlying structure, while the formal paintings are often placed in an attempt to frustrate the casual tagger. Ironically Alan took his images in Glasgow where a Banksy exhibition was in place in the Gallery of Modern Art (GOMA) where there is a statue of the Duke of Wellington, permanently adorned with a traffic cone.

Nigel’s images were centred around Northwich including wall paintings, a decorated bus shelter, a tagged wall and a

decorated window in an empty shopfront.

Romney’s shots were taken in Salford and Manchester and included some decorative graffiti, a wall art of a gay kiss put up for Gay Pride and some metal figurines in the process of “climbing” a building.

Alan was in Glasgow on the day of one of the world championship bicycle races as well as the Banksy exhibition. He showed photos of racing cyclists passing a bike logo, some commissioned art, the statue of Wellington with his “hat” and carved illustrations on the exterior of the grand nineteenth century buildings in the city centre.

The next meeting is planned for 1st October at 1.30pm in Samlesbury War Memorial Hall. Members are invited to bring prints for discussion, or books that inspire them.

The next Zoom meeting is 29th October at 2.00pm with the theme “The Way we live now.”

Alan Cameron ARPS  
NW Regional Organiser - 13th September 2023



Images © Romney Tansley



Images above and right  
© Nigel Richards



Images left and below  
© Alan Cameron



## Southwest Contemporary Group

March 2023

The Southwest Contemporary Group met on Sunday 12th March at Dartington in Devon. The meeting began with a small amount of routine business, focussed on the Activities of the National Contemporary Group, together with those of the South-west Region which had recently held its first substantive activities and formal in-door meeting since beginning of the Covid-19 pandemic. We also noted the National Contemporary Bursary for Rural Schools.

Ken Holland advised the group that all RPS Distinction Assessments can now be viewed live on-line and that bookings open a few days in advance.

Formal business over, the rest of the day was spent discussing members' work and various ideas and concepts. As usual the morning was concerned with physical images and the afternoon with the projected image.

Ken opened by sharing the original images from his panel on 'Little Poland' from 2000. These photographs were all taken at a former US military hospital which was used to house Polish immigrants from the second half of the 1940s onwards and, at the time of taking the images, had recently been vacated. This was

accompanied by a re-evaluation of the images in the light of current Distinction requirements. One of the images, 'Palm Sunday Cross' is reproduced here.

Graham Hodgson displayed several A2 prints which consisted of largely featureless backgrounds containing one small but highly detailed subject. Some made use of Google Earth imagery and some were composite, with subjects including a boat on a large expanse of green sea, an Air-Sea Rescue Helicopter against a blue sky and a snow covered hill in Antarctica. Before we broke for lunch (which, as always, was delicious) Carol Ballanger spoke about her new work on tree-scapes and, as preparation for the afternoon, re-introduced us to a book she had produced some years previously dealing with Urban Photography. This was accompanied by a discussion about the extent to which photography of other people's art (paintings and sculptures) is an acceptable practice. In the latter context we also noted the strict copyright rules regarding public art in France.

After lunch, John Evans-Jones showed projected images of 'Observed Things / Things Observed'. These were all taken in London and occupied the four categories of: New; Out of Date; Only noticed because I took a Photograph; and Colour. 'New' consisted of signs on toilet doors which attempted to move beyond the usual binary male and female stick-figure symbols. 'Out of Date' considered signs

© Graham Hodgson



© Carol Ballanger



© Marija Lees

and artefacts mainly concerned with the Covid-19 pandemic but which are now out of date. 'Only Noticed' included signs that were wholly unnecessary and other strange signage only read because of the photograph. 'Colour' comprised a wide range of images which shared the feature of being dominantly monochrome apart from one item in a single bright colour.

Ken returned with two sets of images. The first was a 'Five image Panel' of stairs at 'The Box', the new Museum and Art Gallery in Plymouth. The second was a new set of images taken at Seale Hayne, the buildings featured in his FRPS panel with the title 'When Hannah Left Home'. Under the title 'After Hannah Left Home' these new images showed the redevelopment of the buildings into a range of small workshops and businesses.

Adrian Hough shared some of the images that he has produced as part of a year-long project to interpret the garden at The Bishop's Palace in Exeter. At present it is not possible to publish any of these images but hopefully that will change in due course.

Carol returned to share the promised Architectural images of London, all of which featured mirrors in one form or another as well as reflective self-portraits. She then moved on to images of fairgrounds, again involving reflections. She then reminded us

of the problems involved in early photographic editing using Coral Photopaint, especially the tribulations of trying to achieve effects for which we nowadays use layers before they had become available.

Further images concerned the bizarre appearance of some mannequins in shop windows and photographs taken at the Tate Modern looking down on people from above. Finally, she shared a photographic when she left home, visited a local shop, caught a bus, visited a friend and then returned home. The meeting concluded with a presentation on 'poles' by Graham. He then used these fifteen images to create a three by five matrix paralleling the classic 1930s work on water-towers by the Bechers.

The next meeting will be held in Dartington on Sunday 23rd July, beginning at 10.30 and ending by 17.00. Any member of the Contemporary Special Interest Group who lives in the Southwest of the country and who would like to join us at the next meeting is welcome. If you have not been along before then please contact me at [contemporarysw@rps.org](mailto:contemporarysw@rps.org)

Adrian Hough ARPS

© John Evans-Jones



© Ken Holland



© John Evans-Jones

## July 2023

The Southwest Contemporary Group met on Sunday 23rd July at Dartington in Devon. Ten members were present, including two who were attending for the first time.

The meeting began with a small amount of routine business. This included a note that the Contemporary Group Bursary for Rural Schools has been awarded to Broadhembury Church Primary School in Devon.

The majority of the day was spent discussing members' work and various ideas and concepts. As usual, physical images were considered first with the switch to projected images taking place shortly after the excellent lunch.

Paul Kirby has embarked on the production of a photobook focussing on all the bridges across the River Avon in Bristol with the title of 'Geometry and Life'. In particular the book would focus on the question as to what each of the bridges is about. During the morning the group examined five prints before focussing on the whole draft in the form of projected images during the afternoon. There was some discussion on the merits of monochrome versus colour and how to best represent the progression along the river. The group now eagerly awaits the next instalment in the production.

John Evans-Jones presented a series of images of hand gestures from well-known works of art accompanied by illustration from the early pioneering work on their meaning dating from 1644. The group discussed the way in which gestures could change meaning with time and their variation between different cultures. This was a prelude to a series of images that John had taken at Speakers' Corner in Hyde Park. One typical image is included as an illustration.

Tony Kirby shared fourteen images taken close to home in Exmouth and all illustrating psycho-geography. Psycho-geography is defined as the emotional response to a particular place and Tony's work involves the capture or expression of this through the medium of photography.

Martin Howse shared a set of eleven medium-format, analogue, darkroom-printed, monochrome images taken around Hembury Fort near to Honiton. Much attention was paid to the tonal variation and the way in which the images captured the atmosphere.

Carol Ballinger had been researching photomontage in preparation for workshops on the subject of trees with young people aged 12-16 during the summer. The intention is to focus one piece of work on forests and the other on aspects of deforestation. As an illustration she showed some earlier work undertaken in Dartington Gardens with the local school. Graham Hodgson had been experimenting with

the rearrangement of aerial photographs obtained from a well-known website. In one case he had taken an image of Iowa, a city with a 1km square grid system, and rearranged the squares so that the colours formed a chessboard. In a second image he had 'tidied up' Las Vegas by arranging its grid system. Finally, he had constructed what appeared to be an aerial view of an island but was in fact a composite of various pieces of coastline, all featuring well-known ships.

Adrian Hough shared further images of the Bishop's Palace Garden in Exeter; this time focussing on various images of a statue of the Trinity. Its not possible to include any of the images in Concept as this may preclude their possible use in other ways.

Moving onto Digital Projected Images, Marija Lees began by showing images taken in the centre of Exeter. Here she had visited a part of the city centre which has recently undergone a major renovation and redevelopment whilst retaining many of the older buildings. Reflecting on Tony's work with psycho-geography, Marija reflected that both the area and the images make her feel warm.

Vivian Howse had also visited Hembury Fort but in her case had taken digital monochrome infra-red photographs of

the area around the fort. These included an ancient moat, sunken walkways, an earth-bank, rotten trees, roots and young leaves. There was a much interest in the way that the different wave-lengths involved had not only produced different tones but had also provided a different emphasis of various features. The atmosphere of the images was contrasted with those taken by Martin.

Ken Holland spoke about the idea of 'Ordinary Places' drawing on images from Elliott Erwitt and quoting that "Photography is an art of observation; it's about finding something interesting in an ordinary place." After showing three of Elliott's images, Ken then showed a series of photographs of ordinary places, firstly in Devon and then elsewhere with most of them including signs.

This led quite naturally on to John Evans-Jones showing images of ordinary people doing ordinary things in the form of sequences of images taken in the same place but several seconds apart. He then developed this theme by focussing in on the concept of 'settling' and ten different ways in which settling could be defined. He illustrated this with the ways in which people settle or fail to settle on a beach.

After Paul Kirby's projected images of bridges in Bristol referred to above, the meeting closed with a series of photographs from Graham Hodgson all of which had been edited so as to include a deliberate error. This included one image from each of the members of the Group. Reassuringly, everybody managed to spot the 'error' in their own image.

The next meeting will be held in Dartington on Sunday 3rd December, beginning at 10.30 and ending by 17.00. Any member of the Contemporary Special Interest Group who lives in the Southwest of the country and who would like to join us at the next meeting is welcome. If you have not been along before then, on this occasion only, please contact Ken Holland at [ken.holland@talktalk.net](mailto:ken.holland@talktalk.net).



Above and below  
© John Evans-Jones



Above and below © Ken Holland



Left © Martin Howse



Right © Vivien Howse



## Central Contemporary/Documentary

We had a great meeting on Wednesday, with 8 people sharing images that helped to illustrate why they take photographs, and some new members. More of that below. We also re-iterated plans underway, and added more.

Next weekend, on Saturday 30th September, those who would like to are welcome to join us for an in-person meet-up at Avonscroft Building Museum (near to Bromsgrove). We will meet at 10.30am in the cafe. Bring your camera!

Submissions are invited by the end of October for our next group book, "On Reflection". The title can be interpreted / applied in any way you want. Each person submitting images will get six pages in a 210mm x 210mm book, one page for text and five pages for images. We will post a copy online via ISSUU, and hard copies can be ordered by those who would like one.

Our next meeting will be on Wed 18th October at 7pm. We'll then revert to the second Weds of each month, so the following meetings will be Wed 8th November, Wed 13th December, and Wed 10th January.

Steff Hutchinson is inviting you to a scheduled Zoom meeting.

Topic: RPS Central Contemporary/Documentary Group

Time: Oct 18, 2023 19:00 London  
Then every month on the Second Wed, until Jan 10, 2024, 3 occurrence(s)  
Nov 8, 2023 19:00  
Dec 13, 2023 19:00  
Jan 10, 2024 19:00

Please download and import the following iCalendar (.ics) files to your calendar system.

Monthly: [https://us06web.zoom.us/meeting/tZURcOuuqDkpHNlaZOvWDvgQa7cRIb-dW2P6J/ics?icsToken=98tyKuGpqDwoHNKX-sx-BRpwcBI\\_Ca-7wpnpego10nSXXARd3dATH-N7VBAON9FO-C](https://us06web.zoom.us/meeting/tZURcOuuqDkpHNlaZOvWDvgQa7cRIb-dW2P6J/ics?icsToken=98tyKuGpqDwoHNKX-sx-BRpwcBI_Ca-7wpnpego10nSXXARd3dATH-N7VBAON9FO-C)

Join Zoom Meeting

<https://us06web.zoom.us/j/81672662366?pwd=Wmxzqz4cZmRpxW2snsKW4JneAh-V59A.1>

Meeting ID: 816 7266 2366  
Passcode: 479318

The January meeting will again have a unifying theme - attendees are invited to talk about a photobook, a talk or similar that has inspired their own photography, with some images to illustrate this. We hope by selecting January for this, that you'll have plenty of time to think about it.

Back to this week's meeting. This is a small selection of the work and ideas that were shared.

Cliff Montgomery shared the following: "For me it's about really learning to see, I suppose you could say being present, seeing and experiencing."



Margaret Beardsmore shared several images, including the one below, and stated: “I take photographs for many reasons, but find myself increasingly drawn to spending time in nature. I enjoy the quiet space, the smells, the sounds and like to take images of the small things around me. The reflection of these reeds caught my eye one evening, and I took the image through some foliage which was between myself and the reeds, and liked the slightly abstract way the reeds moved in the breeze.”



Vincent Torrens shared his images of conflict in Armenia, and used a quote that I’m sure I’ve not accurately recorded: “Life doesn’t make any sense but at least we’re here to document it.” Likewise, Carol Olerud is driven to document what she sees. David Blower sent images via email to be shared in his absence, and wrote: “One of reasons I take photos is the immediacy of the event. [...] The second reason I take photos is to record something interesting caused by the light. This statue of Steve Overt, Olympian, on the promenade is made dramatic by the sunset. The third reason is for artistic reasons with a view to create an aide memoir to be produce a painting later.”

I narrowed my own reasons down to: making my memories concrete, collecting images around a theme, creating new images that please me, looking more closely, and playing.

Hope to see you soon, in person or online,

Best wishes,  
Steff



## **The next issue of Concept will be available February 2024**

If you have any contributions you would like to have including, news, reports, reviews, publicity, profiles, images, please email your ideas to Nick Linnett via email [concepteditor@rps.org](mailto:concepteditor@rps.org)

*Features and reports should be between 300 and 800 words please. Pictures as **separate** jpeg files of 1 to 2 megabytes, containing no watermarks please.*



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