



**“I like people as I find them. I never want  
to impose my personality on them”**

**David Bailey HonFRPS**



Eternal Spring of the Mind by Elena Paraskeva



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# KEEP IN TOUCH WITH THE RPS Opening shot

Contact the editor with your views  
rpsjournal@thinkpublishing.co.uk

## JOIN US ON A VISUAL JOURNEY



**At times, pulling together this issue of the RPS Journal** has felt like stepping into a whole new universe. The team here at Think have been eating, sleeping and dreaming fonts, formats and photographs for weeks as your new-look magazine has taken shape.

In consultation with staff, trustees and the Representatives' Committee, on behalf of the membership, the bimonthly *Journal* has evolved. It has new dimensions, 40 more pages, and a design that puts photography firmly at its heart. We have had a thrilling journey creating it for you, and we sincerely hope you enjoy the results.

Besides a fresh new look, this issue showcases striking examples of contemporary photography from around the world. On page 482 you can find trailblazing science images that affect our lives in the most profound ways – including the work of Pankaj Chandak, a pioneering surgeon volunteering his spare time to make PPE for NHS colleagues using 3D printing. Turn to page 458 for a selection of work from the winners of the 2020 Sony World Photography Awards, including the 2018 RPS Postgraduate Bursary recipient Ioanna Sakellarakis. On page 508 we highlight innovative images from some of the graduates emerging from the UK's top photography courses in this most insecure of times.

From documentary to microscopy, art to wildlife and 3D visualisation to aviation, we hope these images from across the genres will inspire you to make your own work. Please take time to find out about something you're unfamiliar with – as we have done while creating this edition. If opening this issue of the *Journal* feels a little like entering another world, you are in good company.

**KATHLEEN MORGAN**  
Editor



An image from *Expanding Universe: Photographs From The Hubble Space Telescope*, published by Taschen.  
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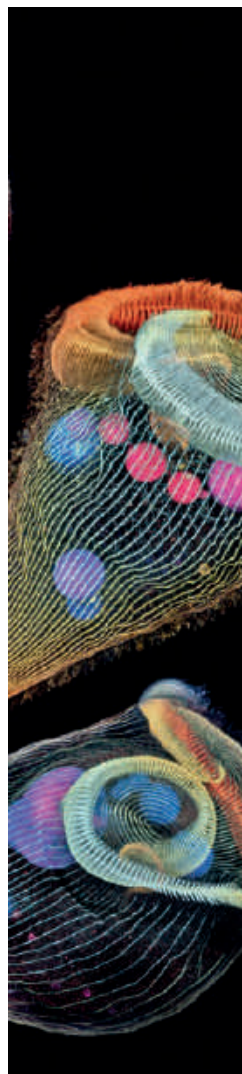
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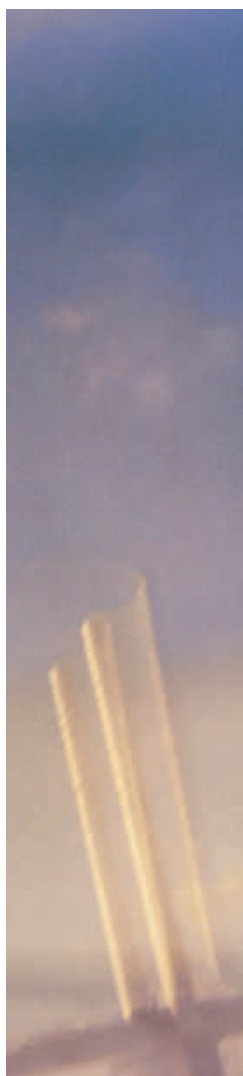
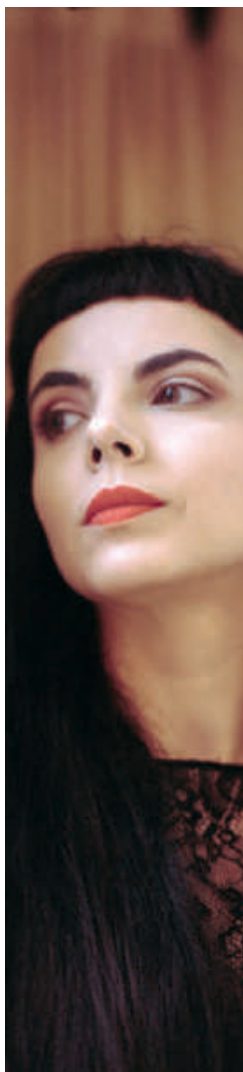
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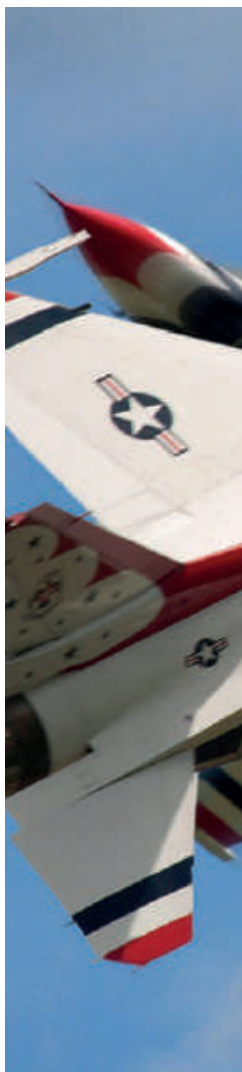
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## CONTRIBUTORS



### Teddy Jamieson (page 470)

An award-winning feature writer, Jamieson was born in Germany, raised in Northern Ireland and lives in Scotland. He is the author of *Whose Side Are You On?* (Yellow Jersey)



### Rachel Segal Hamilton (page 482)

A photography and visual arts writer, Segal Hamilton is a contributing editor to the *Journal* who has also worked for such titles as *The British Journal of Photography*.



### Dr Sally Stein (page 494)

Based in Los Angeles, Stein is an independent scholar who researches and writes about 20th-century photography in the US and its relation to broader questions of culture.

JAMIESON/STEIN



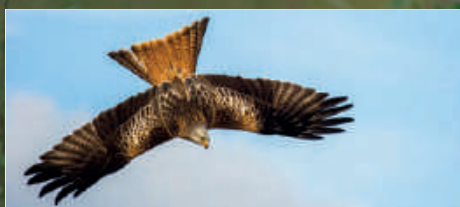
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### NEW - Pelicans of Lake Kerkini

**Sean Weekly** leads this trip which has been specially designed to maximise opportunities for photographing the Dalmatian pelicans on the tranquil waters and serene shoreline of Lake Kerkini, Northern Greece.

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### Boreal Predators Photography

Finland's remote boreal forest is the perfect location to watch Europe's large predators including European brown bear and wolf. Award-winning photographer **Bret Charman** will share his expertise.

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### South Luangwa Photo Safari

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## Penelope

BY JULIA FULLERTON-BATTEN FRPS

"In the days prior to lockdown I was ultra-busy planning a shoot with a large team of people including assistants, stylists, a hair and make-up team, and set designers. Then suddenly everything stopped.

"I felt numb but knew I couldn't do nothing. I chose to capture people in their lockdown isolation, effectively imprisoned behind the windows of their homes looking out on to a different, desolate world.

I advertised my idea via social media and the press in my home area of west London. The response was enormous.

"The project, titled *Looking Out From Within*, helped keep me sane in these exceptional times."

---

[juliafullerton-batten.com](http://juliafullerton-batten.com)







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# In focus

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The new bimonthly *Journal* provides “content and inspirational insight that are simply not available anywhere else”

## NEW LOOK FOR JOURNAL

Fresh design heralds era of stronger communication for RPS

**When you unwrapped this issue** of the *RPS Journal* you will have noticed a few changes.

With a fresh new design and format, and 40 extra pages, the magazine has more space to showcase excellence in photography across the genres, from science to wildlife and documentary to art. The focus is firmly on pictures, and there is more scope for exploring in depth how images affect our lives.

The *Journal* – the oldest continuously published photographic periodical in the world – is now bimonthly, allowing the RPS to spend less on postage, helping it continue to offer a range of events, exhibitions and services for members.

This issue features a cover image by the acclaimed portrait photographer David Bailey HonFRPS, who leads an impressive line-up of established and rising talent from across the globe.

The print magazine will be complemented by two new monthly email newsletters with content produced by the editorial team of the *Journal*.

Simon Hill FRPS, President Elect of the RPS, explains, “The new design has been developed by our publisher, Think, in collaboration with a team comprising RPS trustees and staff. It is an incredibly brave design – bold and contemporary. It forges its own path, and is a completely



Evolution of the *Journal*. Left to right: January 1945, June 1983, September 1991 and April 2020

new direction for the journal of a membership organisation like the RPS.”

The new-look *Journal*, together with the email newsletters, will “enhance the benefits of RPS membership by providing content and inspirational insight simply not available anywhere else”, says Hill, adding, “The *Journal* is, and has always been, the central pillar of our communication strategy. The world is changing fast, as are the expectations of our stakeholders. We need to make sure all of our communication channels are fit for purpose. The *Journal* and

e-newsletters will help the RPS communicate effectively and quickly with its worldwide membership.”

Asked how the *Journal* reflects the ethos of the RPS, Hill says, “If someone asked me to describe the ‘voice’ of the RPS, I would use words like creative, respect, knowledge, achievement, contemporary and relevant; and for our ‘tone’ of voice I would use positive, clear, consistent, encouraging, personal and friendly. The contemporary design and diverse content of the new-look *Journal* reflect this voice and tone.”

The decision to redesign the *Journal* and launch the new e-newsletters was made in consultation with staff, trustees and the Representatives’ Committee, on behalf of the membership. A recent survey of members showed that while nine out of 10 read every issue of the *Journal*, most would prefer a magazine produced less frequently and with more pages.

To tell us what you think of the new-look RPS *Journal* email [rpsjournal@thinkpublishing.co.uk](mailto:rpsjournal@thinkpublishing.co.uk)

**“It is an incredibly brave design – bold and contemporary”**

The new-look *Journal* is a platform for photographic excellence



LOCKINGTON VAL FRPS; TONY CRADDOCK FRPS; SIMON HILL FRPS; HIRO / HAMILTONS GALLERY; DAVID BAILEY HonFRPS





**From my kitbag** Canon 5D Mark III with Canon EF 100-400mm f/4.5-5.6L IS II USM, Canon 5D Mark III with Canon EF 24-70mm f/2.8L II USM, Canon LP-E6 batteries and Canon LP-E10 batteries (for the students' cameras), JJC memory card case, SanDisk SD and CF memory cards, SanDisk 2TB extreme portable SSD drive, Manfrotto Befree tripod, Manfrotto tripod base plate, Inmarsat satellite phone, bags of peanuts (for the students), sunglasses, sunscreen, Ledlenser torch, green talisman

## IN THE BAG

Mike Kendrick is founder of Wild Shots Outreach in South Africa

**You teach young people from disadvantaged communities about wildlife through photography. How does this this gear help do that?**

It's compact and flexible. On the game drive I spend a lot of time taking photos of the student group so my 24-70mm is perfect. If we do encounter something special I can go to the 100-400mm to photograph the wildlife. The students love the 1300D cameras. A DSLR makes a superb tool for learning. The rear screen gives immediate feedback about whether they've mastered topics such as shutter speeds or depth of field.

**Anything in there besides photography kit?**

I carry bags of peanuts for my young students as game drives can be up to four hours long. I have a small green talisman given to me by a wise elder. It's supposed to keep me and my gear safe.



**Tell us about your most recent shoot**

A charity called Rhino Revolution took our group of eight students to find five rewilded white rhinos. If we can expose young people to their wildlife heritage and to the benefits of wildlife protection and tourism, we can win the conservation battle.

**What advice do you always give the young people you teach?**

Put the camera down for a minute. Look at these amazing animals with your own eyes and feel proud of your wildlife heritage. Despite living so close to Kruger National Park, these young people have never been into the park or neighbouring reserves. Photography has proved the most amazing learning tool. Working with Canon's Young People Programme we've scaled up, reaching more than 600 young people. Some of my students have gone on to internships and employment through Wild Shots Outreach.

[wildshotsoutreach.org](http://wildshotsoutreach.org)

## Plan ahead

### ROYALSOCIETY OF BIOLOGY PHOTOGRAPHY COMPETITION

**1** Our Changing World is the theme for this year's contest, which has two categories: Photographer of the Year (18 and over), with a £1,000 top prize, and Young Photographer of the Year (under 18), with a £500 top prize. Closes on 24 July.

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

### TRAVEL PHOTOGRAPHER OF THE YEAR

**2** Travel might be limited for now, but this competition is calling on photographers to discover images in their archives and submit to categories including portfolio and single shot awards. Entries close on 2 November.

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



'Pilgrimage route in Gannan, China' by 2018 TPOTY winner He Jian

### BRITISH PHOTOGRAPHY AWARDS ASSIGNMENT

**3** An annual assignment open to all BPA website account holders and free to enter. The best submissions will be promoted across BPA's channels and to the media. This year's theme is Covid-19. Deadline is 31 January 2021.

[britishphotographyawards.org](http://britishphotographyawards.org)

# INTREPID EXPOSURES PHOTOGRAPHY HOLIDAYS

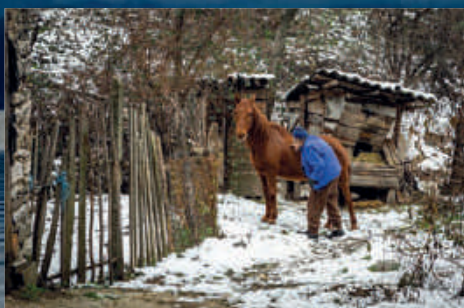
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**£3326**



## Bulgaria Photography Holiday

An adventurous photography holiday in the fairy-like remote mountain villages of Bulgaria

**11 – 20 Sept**

**£2108**



## Romania Photography Holiday

A 13-day adventure through the historic & authentic rural Romania where old legends and traditions are still part of daily life.

**07 – 20 Oct**

**£2600**



## Philippines Photography Holiday

A fascinating photography holiday in the remote & unspoiled tropical islands of the Philippines among the rice-growing communities.

**31 Oct – 13 Nov**

**£3762**

All prices include accommodation, transportation within the tour (private car, boat & internal flights), three meals per day, local fees & tickets, English-speaking local guides, and photographic guidance by a professional photographer. Intrepid Exposures offers a 100% refund on all tours in case of coronavirus travel bans or issues.

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# What to see online

## SIGHTS OF WONDER: PHOTOGRAPHS FROM THE 1862 ROYAL TOUR

Barber Institute

**1** A stunning visual record of the first royal tour to be documented in photographs. These images, shot by the Victorian photographer Francis Bedford while accompanying Albert Edward, Prince of Wales around the Middle East, are here presented as an interactive digital exhibition. [barber.org.uk](http://barber.org.uk)



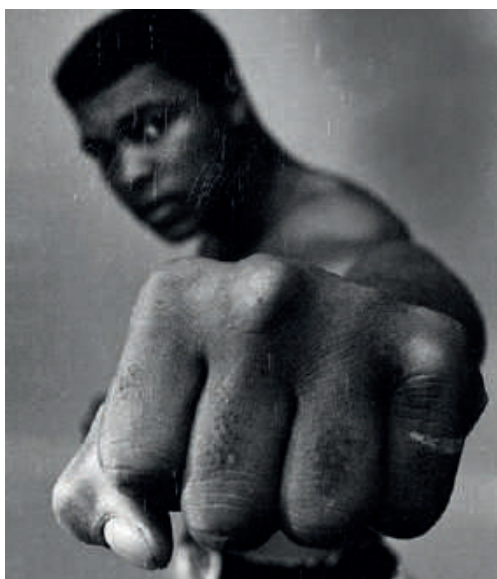
'The Sphinx, the Great Pyramid and two lesser Pyramids, Ghizeh [Giza], Egypt', 1862, by Francis Bedford



## OPEN EYE STORIES

Open Eye Gallery

**2** This new, open-access online space, which allows people to share and discover new photography, was set up by Open Eye Gallery in Liverpool during lockdown. Portraits of punks sit alongside studies of motherhood, offering a diverse array of current image-making trends. [openeyestories.org.uk](http://openeyestories.org.uk)



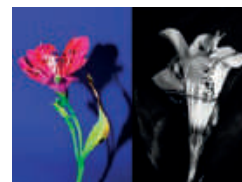
## THOMAS HOEPKER: ICONS

Bildhalle Gallery

**3** Some of the Magnum photographer's most striking shots appear here, including portraits of Muhammed Ali and Andy Warhol. There's a particular focus on New York, with images of Times Square and Central Park Zoo. [bildhalle.ch](http://bildhalle.ch)

## SAMUEL LAURENCE CUNNANE Kerlin Gallery

**4** Cinematic and mysterious, this new body of work by the Irish photographer is about the idea of 'outskirts' – the edges of places, the borders between possible meanings. Also in the viewing room is an e-book of Cunnane's work *Ambiguities*, with an essay by writer Brian Dillon. [kerlingallery-viewing-room.exhibit-e.art](http://kerlingallery-viewing-room.exhibit-e.art)



## FUTUREPROOF 2020

Street Level Photoworks

**5** This annual celebration of the best emerging photography talent in Scotland returns as a digital show. Exhibitors have been selected from *Source* magazine's Graduate Photography Online showcase, as well as directly from Scottish institutions. One of the photographers will be awarded the Futureproof 2020 prize. [streetlevelphotoworks.org](http://streetlevelphotoworks.org)





## FIVE HEAD TURNERS TO WATCH



'Mass exercise in the early morning due to heat during the day', Arizona, USA, 1980, by David Hurn HonFRPS



### David Hurn HonFRPS

#### PHOTOGRAPHER

The renowned Magnum photographer is the winner of this year's Achievement in Documentary category in the prestigious Lucie Awards, to be presented in New York in October. Previous recipients include Honorary Fellows Henri Cartier-Bresson and Martin Parr. [lucies.org](http://lucies.org)



### Shoair Mavlian

#### PHOTOGRAPHY CURATOR

The director of Photoworks will relaunch Brighton Photo Biennial as Photoworks Festival this autumn. The programme comprises both online and outdoor exhibitions and events, as well as a DIY 'festival in a box' to be sent out to participating organisations. [photoworks.org.uk](http://photoworks.org.uk)



### Arguiñe Escandón and Yann Gross

#### PHOTOGRAPHERS

The pair have earned a Prix Élysée nomination for *Travesía*, a portrait of Amazonia that draws on archives, collaboration with indigenous communities and the photosensitive properties of plants. Other nominees include Alys Tomlinson, Moises Saman and Kurt Tong. [prixelysee.ch](http://prixelysee.ch)



### Laura Page

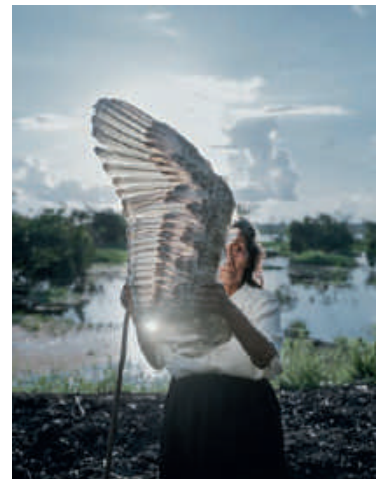
#### PHOTOGRAPHER

As winner of the fourth Rebecca Vassie Memorial Award, the photojournalist plans to photograph extraordinary Britons aged over 80. Titled *The Hidden Depths*, the portrait series will showcase the daily lives of a diverse range of people. [laurapage.co.uk](http://laurapage.co.uk)





'Roy, a traveller' by Laura Page



From *Money on My Oyster* by Nina Manandhar; 'Alas' by Argüñe Escandón and Yann Gross



## Carolyn Mendelsohn

### PHOTOGRAPHER

The IPE Gold Medal recipient is behind *Through Our Lens*, a photography project helping young people in Bradford document their lives during the pandemic. Next up is a crowdfunder for a book of her series *Being Inbetween*. [patreon.com/throughourlens](https://patreon.com/throughourlens) and [instagram.com/being.inbetween](https://instagram.com/being.inbetween)



'Untitled' by Harry Berry, age 16

# My place

By Anthony Lamb



United Arab  
Emirates



An award-winning fine-art photographer explains why he feels passionate about his adopted homeland

**“I’ve always been drawn to** the outdoors. When I moved to the United Arab Emirates (UAE) in 2011, I knew I wanted to photograph the desert. Initially I found the landscape chaotic and difficult to shoot. But the more I explored the dunes, the more I began to understand their construction and form, which allowed me to take a minimalist approach to composition.

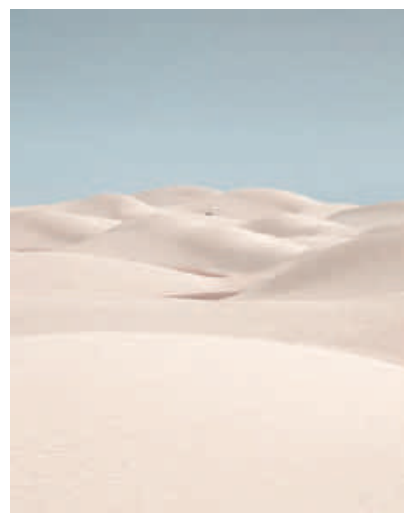
“Over the years of photographing the desert I started to notice that many of the trees and shrubs that stood among the dunes would have to adapt to the ever-changing windswept landscape. Some would have their roots exposed to

the blistering heat or be buried by the encroaching sand. I started to document the life of these trees, returning to the same locations and in harsh weather conditions in order to convey the brutal environment.

“Some of the trees I’ve photographed have not survived this onslaught, which is sad for me to witness, but others continue to somehow survive. These *Desert Portraits* offer a glimpse in time of plant species fighting for their survival in one of the world’s harshest environments.”

---

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



**Top**  
‘Sand blasted’

**Above**  
‘Captivation’



## Short cuts



'Rob this England'  
by Heather Agyepong

### GRANT SPLIT NINE WAYS DUE TO PANDEMIC

Normally awarded to one female photographer, this year's Firecracker Photographic Grant was split into nine £500 pots, which went to Heather Agyepong, Monica Alcazar-Duarte, Parisa Aminolahi, Madeline Bishop, Yufan Lu, Spandita Malik, Cheryl Mukherji, Laura Pannack and Charzette Torrence.

### ANNUAL SHOW MOVES ONLINE FOR 2020

The Photography Show & Video Show is to move online this year in light of the Covid-19 pandemic. A virtual photography and video festival will be hosted on 20 and 21 September. The event will return to the NEC, Birmingham from 18 to 21 September 2021.

### PHOTOGRAPHER CREATES VIRTUAL YEARBOOKS

US high school seniors whose graduations have been cancelled due to the Covid-19 pandemic are to be showcased in virtual yearbooks assembled by JR, the French photographer behind major participatory public art project *Inside Out*. [graduatetogetheryearbook.com](http://graduatetogetheryearbook.com)



'Inspire sisterhood', 2017, by Hannah Starkey HonFRPS

# THE BREAKFAST CLUB

Inspiration offered to photographers coping with the new normal

In the week leading up to the UK-wide lockdown on 23 March, many photographers saw their commissions disappear overnight. Restrictions on travel and events, and the commercial impact of the lockdown on businesses that would normally employ photographers, have meant that many traditional funding streams have simply dried up.

"The financial impact on everyone has been, and continues to be, huge and exposes just how vulnerable many are who work in the sector," says Seamus McGibbon, executive director of the Association of Photographers (AOP). "If one is lucky enough to have savings there's been a buffer there, but these can disappear alarmingly quickly."

That's why, among other initiatives, the AOP has launched the Breakfast Club, a series of inspirational talks and discussions

aimed at supporting photographers through this uncertain time and beyond. The talks, conceived by Carol Allen-Storey, a photojournalist and AOP board member, run weekly via Zoom every Tuesday from 9-10am until 18 August.

Speakers include Honorary Fellows Tim Flach, Hannah Starkey and Simon Roberts, and Vic Odden Award recipient Chloe Dewe Mathews. Agents, auctioneers, curators, festival organisers, publishers and other figures from across the photography world will share their perspectives on the state of the industry in light of the pandemic, and offer advice on adapting to the new normal through, for example, online exhibitions. Participating organisations include Photo London, Sotheby's, The Photographers' Gallery and Magnum Photos.

"We hope people will understand there is less that separates us than binds us together, and that all photographers, whether 'names' or not, can help each other through the sharing of experiences," adds McGibbon. "The climb out of lockdown will be slow and the fallout, financially and emotionally, will take time to fade. But if one can take something positive from this, it may be an appreciation of having time to reflect on the important things in life."

[the-aop.org](http://the-aop.org)



'Cockatoo' by Tim Flach HonFRPS

# I CAN MAKE YOU FEEL GOOD

**Tyler Mitchell**  
Prestel (£45)

In 2018 Tyler Mitchell became the first black photographer to shoot a *Vogue* front cover in the magazine's 126-year history. Gracing the September issue, his portrait of Beyoncé against a simple white backdrop, wearing a headdress of flowers, encapsulates what the 25-year-old Brooklyn-based photographer describes as his "new aesthetic of blackness".

Mitchell's star has been in the ascendant ever since, with solo shows at Foam in Amsterdam and the International Center of Photography in New York, and commissions for Calvin Klein, Apple and Prada.

Bringing together commissioned and personal work, *I Can Make You Feel Good* takes this aesthetic further, imagining what a

'black utopia' might look like. "People say utopia is never achievable but I love photography's possibility of allowing me to dream and make that dream become very real," Mitchell writes in the book's introduction.

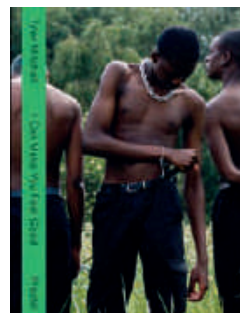
Born in Atlanta, Georgia, Mitchell got into photography as a teenager, initially through skateboarding. Over time the camera became more than a tool to record his friends doing stunts. He was inspired by image makers such as Larry Clark and Ryan McGinley but felt something was missing in their portrayals of youthhood – a reflection of his own experience.

Whether staged or candid, Mitchell's pictures present young, black people at leisure in an intimate, multifaceted way that's rarely seen in the mainstream media. His subjects are carefree, playful



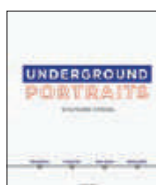
'Untitled (Toni)', 2019, by Tyler Mitchell

and tender as they lounge together on picnic rugs or frolic in nature. Just being. And that in itself seems radical. As photographer, curator and historian Deborah Willis puts it in her essay in the book, Mitchell offers us "a unifying visual text of hope, love and justice".



## UNDERGROUND PORTRAITS

**Wolfgang Strassl**  
Kerber Verlag  
(£19)



German photographer Wolfgang Strassl's shots of travellers in the close proximity of London tube carriages take on a new resonance in a world of social distancing. Their faces hidden, clues about his subjects come instead from their clothes and their posture. Above all the book celebrates the diversity of the English capital as witnessed in some of its most idiosyncratic locations.

## ABSOLUTELY AUGMENTED REALITY

**Kuzma Vostrikov and Ajuan Song**  
Scheidegger-Spiess (£42)



"Photo-existentialists practising anthropological symbolism" is how this New York-based artist duo describe themselves. Blending painting, photography and performance, the pair's surrealist approach pays homage to art history with visual references to Picasso, Warhol and Magritte, but comes with a freshness and humour that feels very much of the moment.

## EARLY SUNDAY MORNING

**Peter Mitchell**  
RRB Photobooks  
(£50)



Peter Mitchell was the first British photographer to exhibit colour images at a British photographic gallery, Impressions, in 1979. He experienced something of a career resurgence aged 70 with the publication of *Strangely Familiar* in 2013. Here he takes us back to Leeds in the 1970s and 1980s, a time of transition for the northern city, with Victorian terraces torn down and modern flats erected.





# PAUL SANDERS

Running a series of workshops and tours in 2021 and beyond.  
Welcome aboard Paul!



# A TASTE FOR SUCCESS

Food photographer Beata Lubas reveals how she creates a mouth-watering image

**Food engages every** single one of your senses, so how can you possibly hope to convey that in an image? That is the challenge for award-winning food photographer and blogger Beata Lubas.

“In photography, there is no sound, smell, touch or taste to support our message, so we need to get to our viewer’s tastebuds through their eyes,” she says. “The food photographer’s job is to capture important visual details that will help to wake up the viewer’s imagination.”

Here Lubas shares an insight into the process behind this shot of a delicious-looking pavlova.

*How to Photograph Food* is published by Octopus Publishing Group.  
[beatalubas.com](http://beatalubas.com)

## 1 OVERLAPPING

“I’ve overlapped elements in the frame to add a sense of depth. Placing items one behind another at different planes within the composition makes the scene look more natural, balanced and easy on the eye.”



## 5 SHALLOW DEPTH OF FIELD

“Making the main subject sharp and blurring the other elements in the frame creates an arresting contrast. Shallow depth of field is a powerful tool to generate a 3D effect in an image – it helps separate the subject from the background and make it stand out.”



## 2 DRAW THE EYE TO THE MAIN SUBJECT

“Supporting elements help tell a richer story but be careful they don’t distract from the main subject. By choosing items smaller in size, in neutral colour and by blurring them out we can draw attention to the main character of our food story.”

## 3 COLOUR CHOICES

“Citrus and caramel are the key flavours of this dessert. Making sure they are the most prominent elements of the photograph helps tease our viewer’s senses. Orange is an eye-grabbing colour. I’ve paired it with a neutral background and props to make it pop even more.”

## 4 STRAIGHT ON VIEW

“This is a great choice of perspective if you’re photographing a dish that has a lot of layers. It not only helps show the viewer exactly what the dish is made of but emphasises the height of this pavlova.”





# Five questions

Hilary Roberts, research curator of photography, Imperial War Museums



'Turkish woman mourning the death of her husband, Cyprus', 1964, by Don McCullin HonFRPS

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

Curiosity (and caffeine).

## 2 Looking back, which project makes you proudest?

I have worked on so many wonderful projects over the years it is almost impossible to choose. I am particularly proud of the exhibitions and associated books I have curated for Imperial War Museums (IWM) since 2010, including *Don McCullin: Shaped by War*

(2010); *Cecil Beaton: Theatre of War* (2012); *Lee Miller: A Woman's War* (2015); *Edmund Clark: War of Terror* (2016) and *Sergey Ponomarev: A Lens on Syria* (2017). Another personal highlight was acquiring the archive of the late Tim Hetherington for IWM's permanent collection in 2018.

## 3 What's been the toughest challenge in your career?

Convincing freelance photographers not to go to war zones without training.



*Lee Miller: A Woman's War*, the Imperial War Museum, 2015

## 4 What now for war photography?

War photography, like war itself, continues to evolve. Today, most

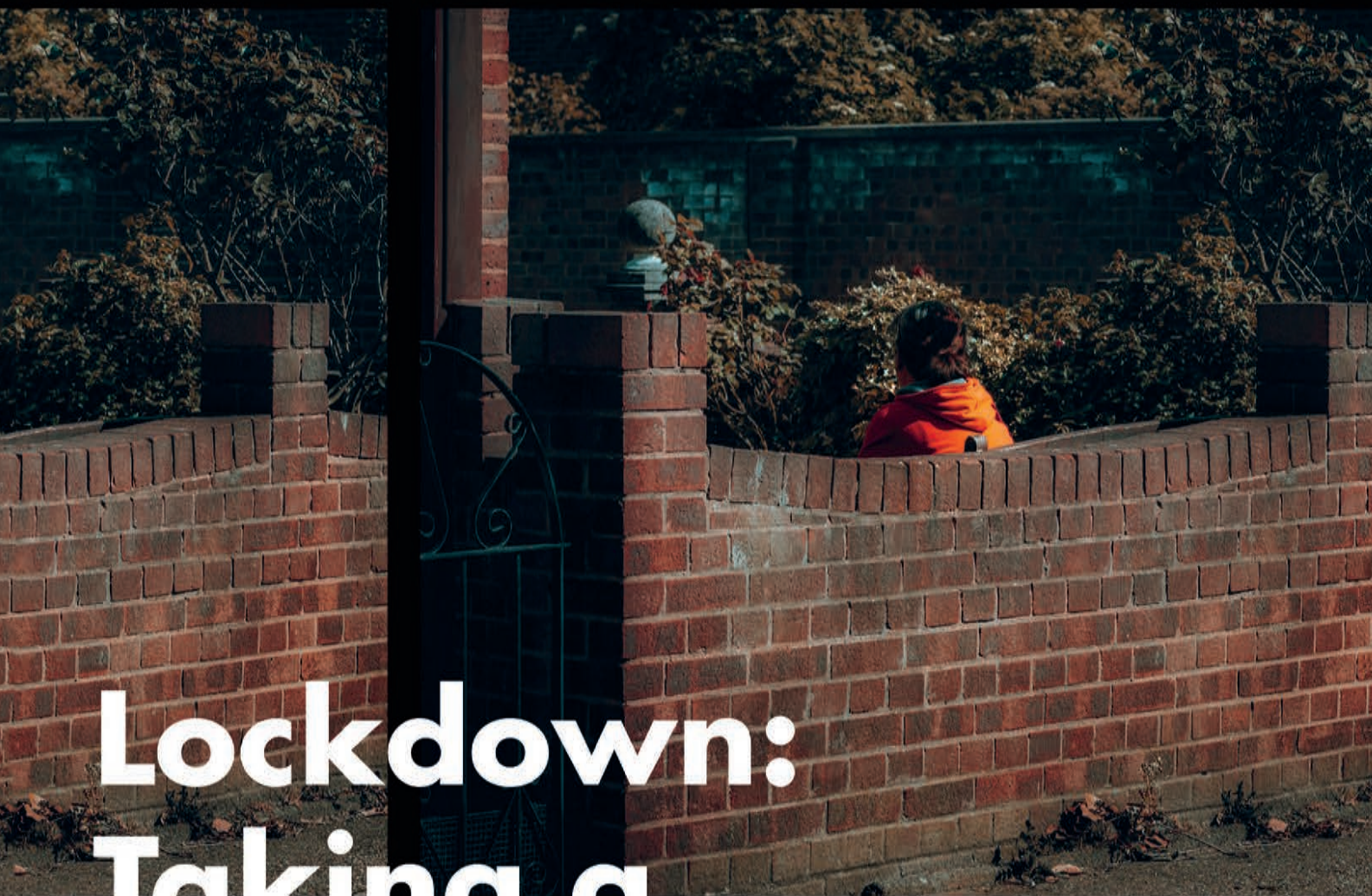
photographers work unsupported in a freelance capacity, with all the associated risks. Diversity, courage, authority

and integrity are all vital to the genre, but cannot be achieved without proper support and public engagement.

## 5 Tell us about an image or images you would like to be working with right now?

I would like to explore the photography of conflict in 20th-century Ireland in more depth. It would be a challenging but very worthwhile project with potential for new insights and understanding.





# Lockdown: Taking a Positive View

**First Prize £1,000. Second Prize £500. Third Prize £250.**

The voice of young people has been silenced during the coronavirus crisis. For many, they suffer the daily hardships of lockdown, of no education, of not hanging out with their friends, of worries about their futures, and of the potentially difficult situations at home. Well, we want to give the young people of the UK their voices back. So, with generous funding from The Arts Council, and support of the Royal Photographic Society, we have launched an exclusive national photographic competition entitled 'Lockdown: Taking a Positive View'.

To participate, entrants need to be aged 16-25, to be living in the UK, and to have great creative ideas for up to five pictures that really sum up what life's like for them in these challenging Covid-19 times.

Entries need to be received by Positive View no later than 31st August 2020. For more information, guidelines, and registration please visit [www.positiveview.org.uk](http://www.positiveview.org.uk)







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We celebrate some of the top talent graduating from the UK's photography courses during the Covid-19 pandemic

DAVID BAILEY HonFRPS

**“I love coming from the East End.  
It made me much stronger, much tougher”**

**DAVID BAILEY HonFRPS**

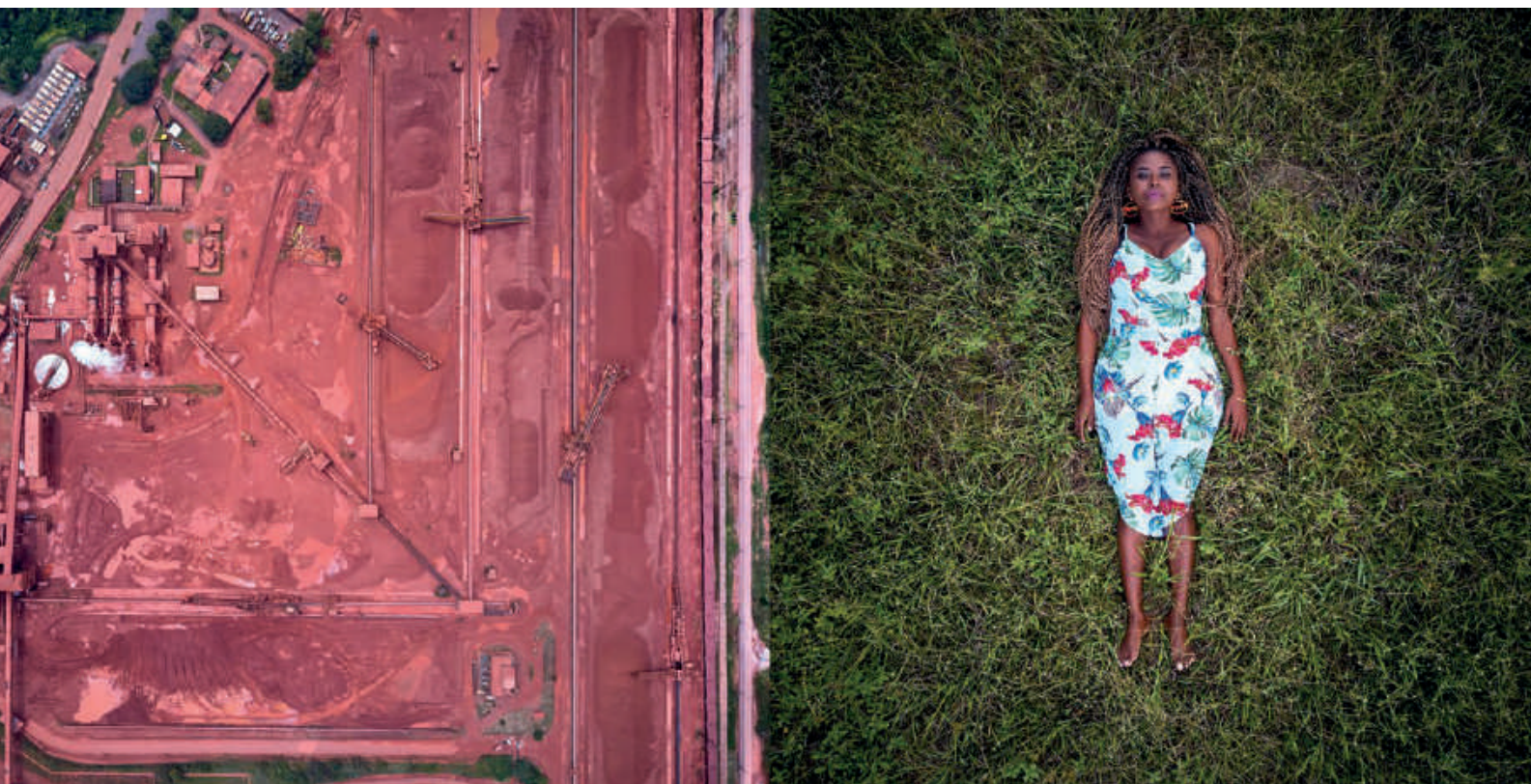
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# NEW HORIZONS

Discover a wealth of talent  
from across the globe in this year's  
Sony World Photography Awards







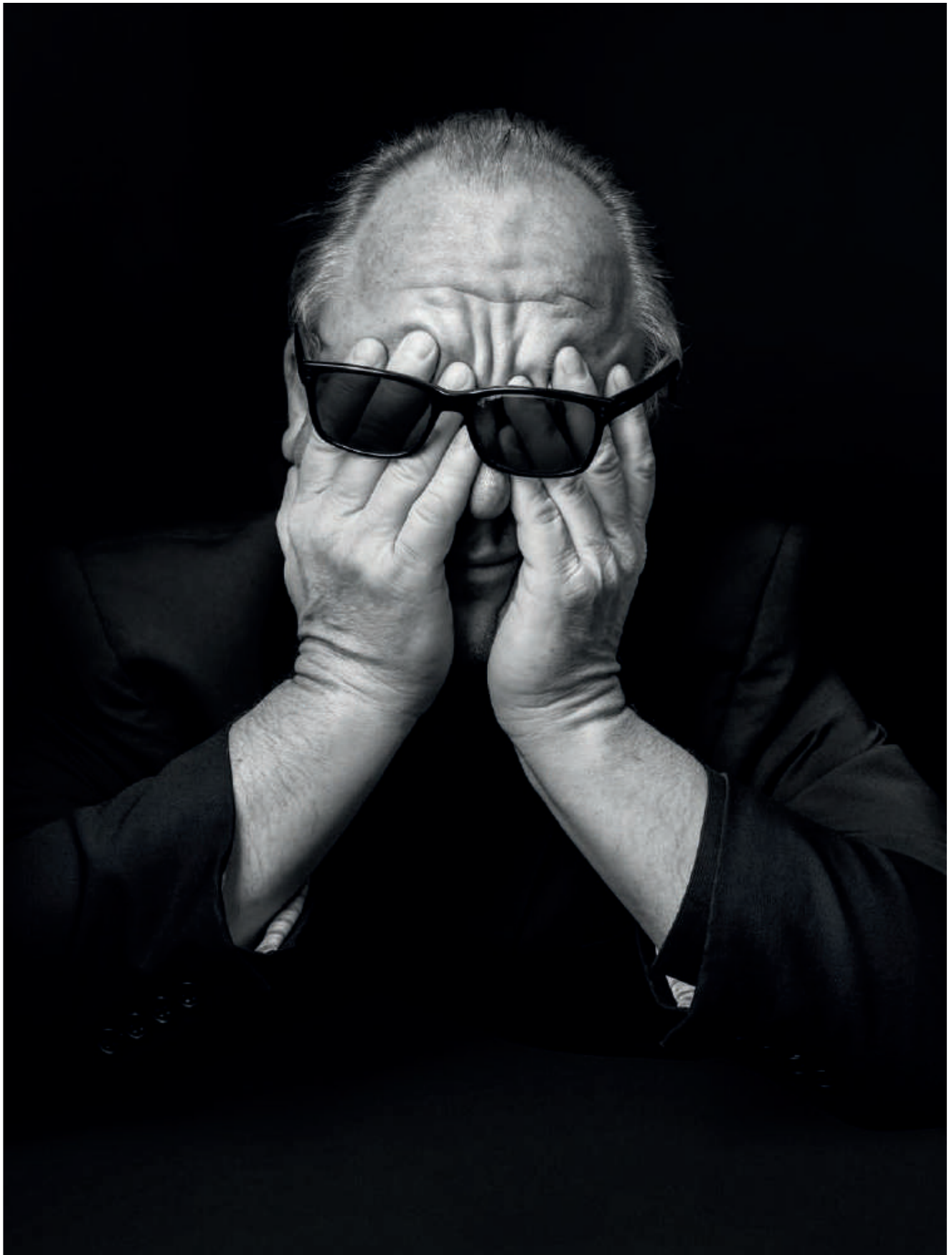
## Seeds of resistance

**PABLO ALBARENGA (URUGUAY)**  
Photographer of the Year

### Facing page and above

In 2017 at least 207 leaders and environmentalists were killed while protecting their communities from mining, agribusiness and other projects threatening their territories.

According to a 2018 report by Global Witness most of these cases occurred in Brazil, with 57 assassinations recorded, of which 80% were against people defending the Amazon.





## Black Francis

**TOM OLDHAM (UK)**

**Open Photographer of the Year**

**Interview By Jennifer Constable**

### Facing page

“One of the brilliant things about shooting for a publication like *Mojo* magazine is the freedom of the brief they honour you with. This was photographed in a hotel in west London and you walk into this space and think, ‘Right, how am I going to create a portrait here?’ I’ve come unstuck many times in the past thinking that I’ll find something.

“I took lots of black drape to enable the shot to focus purely on Black Francis [from the rock group The Pixies]. He is known to many, so really his face was enough. My brief was a full page in black and white, which is perfect for me. We had two hours for the interview and photographs, and inevitably the journalist will have a great many

questions, so our time tends to get squeezed right down.

“Myself and the assistant who was helping with the lighting were in the room for the interview – quite an advantage because you get a sense of the mood and shape he’s in. He’s a professional guy and he’s been in the business for a long time. I wanted to honour his exasperation at having been photographed for 20 or 30 years, and to reflect that in the image.

“The very moment I said ‘exasperation’ and asked if he could express that was a nod to my professionalism, and to his. It acknowledged that he probably didn’t want to do this. He made this lovely picture for me, I captured it, and everything that came after everyone knew was just a waste of time.

“We did a few more but they’ll never really see the

light of day because we got what we were looking for, and I’m really grateful for that.

“I’ve photographed so many blank canvasses that don’t really want to produce an image, which can be costly at times. You don’t want to have to reject an image that doesn’t ring true. Guys like Black Francis have been in the game for so long they don’t have anything to prove. There’s quite a few stakeholders with a shoot like this, but the connection is really between me and him in that moment.

“It is becoming more difficult to access high-profile people – there are more controls in place, and less creativity and freedom. It makes me try to be bolder and braver with the pictures I put out in the hope that it resonates with interesting artists.”







## Pangolins in crisis

**BRENT STIRTON (SOUTH AFRICA)**

**Winner, Professional, Natural World and Wildlife**

### **Facing page**

A Temminck's pangolin learns to forage again after being rescued from traffickers on the Zimbabwe/South Africa border.

### **Above**

Pangolin caregivers at an anonymous farm looking after rescued illegally trafficked pangolins, helping them to find ants and termites to eat and keeping them safe from predators and poachers.

# Passengers

**CESAR DEZFULI (SPAIN)**

**Winner, Professional, Portraiture**

**Below left**

Oumar photographed on 1 August 2016, on a rescue vessel in the Mediterranean.

**Below right**

Oumar photographed on 19 January 2019 in Italy, where he now lives.

**Facing page left**

Malick photographed on 1 August 2016, on a rescue vessel in the Mediterranean.

**Facing page right**

Malick photographed on 26 June 2019 in Italy, where he now lives.







# Aeiforia

**IOANNA SAKELLARAKI (GREECE)**

**Student Photographer of the Year**

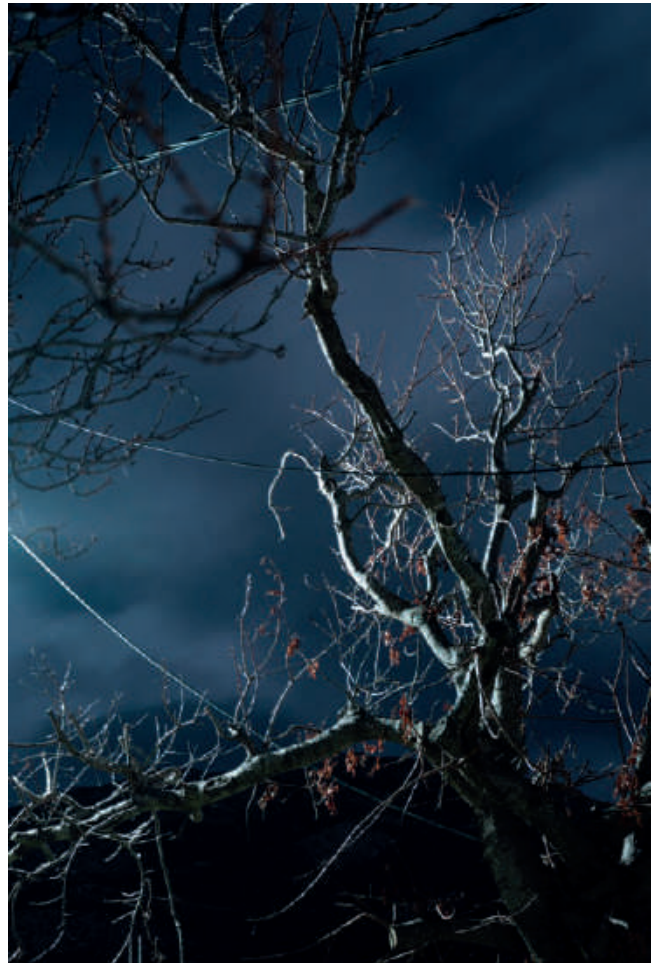
**2018 RPS Postgraduate Bursary recipient**

## **Below and facing page**

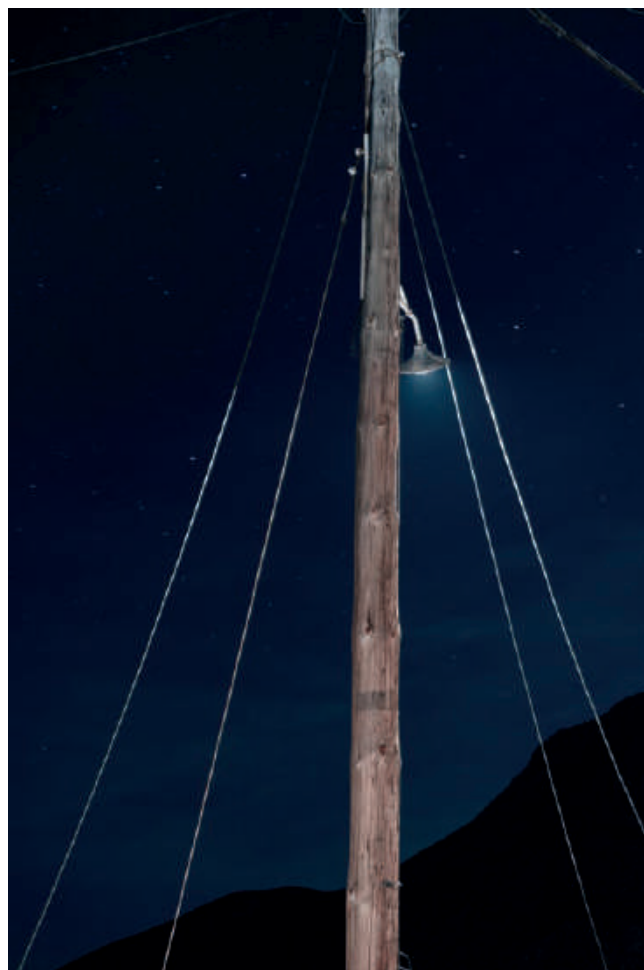
"In an era of climate change and challenges around sustainability, islands are particularly vulnerable. Insular by their very nature, these land masses usually depend on fossil fuels and imports for energy, despite the high transportation costs. Until a few years ago, the idea

of an island being fully reliant on clean energy was almost unthinkable, yet it is about to become a reality on Tilos in Greece.

"This tiny island in the Dodecanese archipelago is the first in the Mediterranean to run almost entirely on renewable energy. Over the years it has







received energy from a diesel power plant on the neighbouring island of Kos, via an undersea cable, but during the tourist season this has proven unreliable, leading to frequent power cuts. Since 2015, however, the supply on Tilos has been reinforced with a hybrid system exclusively powered by renewable sources including solar and wind power.

“These images were taken in the island’s capital, Megálo

Chorió, home to just 70 people during the winter. At night the passageways, rooftops and yards are illuminated by moonlight, presenting plenty of opportunities for photography.

“The islanders use various solar panels and energy devices, including some handmade versions. The aim is to keep these running for as long as possible to help sustain households throughout the winter.

My series looks at how these strangely shaped devices and wires become an organic part of the scenery at night.

“As darkness falls, a harmonious symbiosis exists between this technology and the dry and mountainous landscape of Tilos. Aeiforia is a Greek word for defining progress based on the use of natural ecosystems and energy sources to ensure future resources.”







## Ice fishing huts, Lake Winnipeg

**SANDRA HERBER (CANADA)**

**Winner, Professional, Architecture**

**Facing page and above**

“Winters in Manitoba, Canada, are long and often bitterly cold. When the temperature drops and thick ice forms, lakes and rivers play host to some amazing folk architecture

in the form of ice fishing huts. These permies, as they are called in Manitoba, are transportable, protect occupants from the elements and allow access to the ice below for fishing.”

# A LIFE LESS ORDINARY

David Bailey HonFRPS emerges from  
lockdown to remember his journey from  
East End boy to celebrated photographer

WORDS: TEDDY JAMIESON  
PHOTOGRAPHS: DAVID BAILEY HonFRPS





**Clockwise from left** 'The Rio Club', 1968; 'Kray twins at a safe house in east London', 1965; 'Michael Caine', 1965; 'Christ Church Spitalfields', 1962



'Catherine Bailey', 1991

**The legend of David Bailey will no doubt outlive the man** himself. There will always be a place for a story about the working-class photographer from London's East End who ended up dating his models and reinventing the very idea of fashion photography – helping to initiate the 1960s version of Cool Britannia along the way.

But credit where it's due. David Bailey, the man, is doing his best to make a contest of it.

Now in his ninth decade, even in the middle of a pandemic Bailey is still taking photographs. "I did some still lifes the other day – you can't go out much," he points out.

It is the end of March when we speak and Bailey, 82, is finding his own way through these strange times. "I find it interesting. I don't get aggro from anybody, which is quite nice. It's quite a relief in a way. I quite like it. My life started with a war and it's ending with another kind of war."

And then comes the laughter. With Bailey there is always laughter – a high-pitched explosion that is hugely infectious.

The photographer is an entertaining if at times exasperating interviewee. He loves telling stories, but he's not one for self-reflection. Then again, he says, he is 82 and his memory is not what it was.

When I call he is social distancing in his London studio surrounded by thousands of books and photographs – "Bailey's junk room," he calls it – and with Al Jolson playing in the background. "One of my favourites," he says.

To talk to him about his photographs is to talk to him about people. Ask him about a particular image and he will almost always discuss the person in the frame. "People know my pictures, but I think they know them by the person, not by me." That seems like self-deprecation taken to extremes. Bailey's name is itself a brand, one that has been popular with magazine picture editors and art directors from the 1960s to the present day.

He was one of the originators of the 1960s youthquake. *David Bailey's Box of Pin-Ups*, a loose portfolio of portraits released in 1965, features the great and the good and the villainous – everyone from Mick Jagger to the Krays. It is as potent an artefact of the 1960s as the cover of the Beatles album *Sgt Pepper's Lonely Hearts Club Band*, or Antonioni's film *Blow-up* (1966), in which David Hemmings played a Baileyesque photographer in Swinging London.

If Bailey's high watermark was in the 1960s and 1970s – when he was even advertising the Olympus Trip 35 camera





'Salvador Dali and David Bailey', 1972

**“People know my pictures,  
but I think they know them  
by the person, not by me”**

on TV – he has never stopped taking photographs, and the breadth and depth of his archive has been reflected in book after book. And if he is best known for his photographs of celebrities, over the years he has travelled the world taking pictures of maharajahs, tribesmen in the hills of Myanmar (when he was in his seventies, it should be noted), and starving children in the Sudan for Live Aid. Most recently, in 2018, he published the book *Bailey's Peru*, a collection of images made on location during a 1971 fashion shoot for *Vogue* and another in 1984 for *Tatler*.

There is a temptation when it comes to Bailey to suggest he is serious about his work but doesn't want people to think he takes it seriously. And yet to look at his photographs is to see a visual intelligence, elegance and directness at work.

The photographer was born in London during the Second World War and the streets and people of his native East End have been a constant in his work. “I've just finished a book called *Road to Barking*, which is all about the East End,” he says. “I've spent a lot of time in the last few years there. I have done many more pictures in the last 15 years than I've ever done before. I don't know what you call them. Street photography or ... whatever ... bollocks.”

**'Jean Shrimpton', 1965**

"That was 35mm – 35mm changed everything really. When the motor drive came out I thought: 'This is fantastic. I can do fashion pictures of people moving and walking.' I first used the camera for a thing in *American Vogue* about the Paris collections. They were a bit blurred, some of them. I sent them to [Vogue's editorial director] Alex Liberman. They wanted everything in colour, studio perfect. He said ... What did he say? Something funny. 'It enhanced reality.'"





He remains proud of his roots. “I’ve always liked where I came from. Some people want to forget it, but I love coming from the East End. It made me much stronger, much tougher. I look at it with affection. I go down there a lot, especially to Barking because I’m friends with the head bloke there. I will tell you his name in a minute. My brain, it doesn’t work. I had a stroke and my brain went a bit dodgy. I can’t remember names.”

In 1968 *The Sunday Times Magazine* published a set of Bailey’s pictures of the Rio Club in the East End. It was owned by the Krays at the time. “It was quite tense in a way,” he says of the atmosphere in the club back then. “Everyone was scared of Ron. Ron was the evil elf, I think. You had to be careful not to say anything derogatory about gays or anything like that or you’d be dead. So, it was a good motivation to be nice. With Ron you had to be really careful about your words because you could say something by accident, and it wouldn’t go down well.

“But Reg was all right. Reg was just one of the guys.”

That might not be a widely shared view, but it does go some way to explain his ability to take photographs of

the famous and the powerful that become more than just publicity shots. He can talk to everyone and anyone. And he does. The conversation is part of the process. “That’s very important, yeah. You get to either like them or dislike them. Usually, I get to like them. Everybody you can find something good in, I guess.”

Between the 1960s and the present day Bailey has taken pictures of pretty much everyone who is or was anyone. A couple of people escaped him. He never got the chance to take a picture of Fidel Castro, though it was not for want of trying. And although he was offered the opportunity to photograph Picasso, he turned it down.

“Twice *French Vogue* said: ‘Do you want to go and do him?’ And I said: ‘No, because he’s my hero. Suppose I walk into his studio and he farts? That’s the end of my hero.’ I didn’t see it as a good idea.”

The Bailey legend started at the beginning of the 1960s when – alongside Terence Donovan and Brian Duffy, the three working-class photographers labelled the ‘Black Trinity’ by Norman Parkinson – he brought a youthful, at times libidinous, energy to the fashion magazines of the day.

**“If I have a style it’s completely fortuitous, it’s accidental. I just do things as they are”**



‘Collecting choclo, Peru’





**'Mick Jagger', 1964**

"Mick Jagger is one of the most photographed people in the world. I'm trying to think of someone who has been more photographed. I can't think of anybody. I knew Mick. He used to stay with me a lot. He didn't have anywhere to live at one point, so it was easy to do him because you're photographing someone you live with. I think I said: 'Put on my coat.' It's a Parka coat, I think. It was a big house, 13 rooms. I remember when Penelope [the model Penelope Tree] lived with me, she said: 'Who's that geezer that's staying here. How long's he going to stay for?' 'Which kid?' I said. 'Your friend,' she said. 'He's not my friend, he's your friend.' Neither of us knew who he was."



**'Andy Warhol and the gang', 1965**

"Salvador Dali and Andy Warhol [seen here with Edie Sedgwick, Gerard Malanga and Chuck Wein] were a bit alike in a funny sort of way. You tried to touch them, and your hand went through them. They weren't there. You couldn't put your finger on them, which was interesting. I knew Andy much better than I knew Dali. Andy loved getting his picture taken. He thought it was glamorous. He thought I was glamorous because I lived with Jean Shrimpton."



**“She was terrific and I’m not saying that because she’s the Queen. I don’t really like queens but I liked her”**



#### PROFILE

### **David Bailey CBE HonFRPS**

Born in 1938, David Bailey is one of the world’s leading portrait photographers. Although he is synonymous with 1960s London, his body of work includes documentary and street photography. He received an Honorary Fellowship in 1999.

It was Bailey’s work with the model Jean Shrimpton that made his name and hers. Together, they took fashion photography on to the street and in doing so played their part in the birth of the new Britain; demotic, young and hip. The death of deference, you might say, started in the pages of *Vogue*. Via Bailey’s photographs, Shrimpton became the new face of fashion, an inspiration for models from Twiggy to Kate Moss – who followed in her wake.

“Jean was easy,” Bailey says now. “I took one roll sometimes. You couldn’t do that with many people. She just had a natural instinct about the camera. There’s not many people like that. Kate Moss has it in a way, but she doesn’t pose, whereas Jean posed. I think Kate doesn’t know anything about cameras, but Jean seemed to know where the light was.”

The fact he and Shrimpton were a couple for a while added to the glamour. And soon, the idea of David Bailey the photographer and playboy was well established. In the following years he would be associated with some of the most beautiful women in the world. He has been married four times, first to Rosemary Bramble, and then to Catherine Deneuve, Marie Helvin and Catherine Bailey (née Dyer).

And he was linked to so many more. At one point we look at a photograph he took of Deneuve and her sister Françoise Dorléac. “Everyone thought I was having an affair with both of them. I wish I was. Françoise had such a sense of humour. So did Catherine come to that ... which is quite rare in France.” The laughter bubbles out of him once more. Is there a difference between taking photographs of men and women?

“Yeah, because sex is involved. I don’t want to sleep with Daniel Craig, but I might like to sleep with Jean Shrimpton. I think your sexual preferences make a difference to the way you take pictures. I mean, Bruce [Weber] is very good at taking pictures of boys. It doesn’t mean to say either one’s right.”

By the end of the 1960s Bailey was a public figure. In a way his work in the 1960s still defines him, although he embraced colour in the 1970s and his work has always evolved. Did the legend ever get in the way of the life?

“No, it helped in a way because I could always get a table in a restaurant. Catherine used to say: ‘You can always get a restaurant in Paris with me and I can always get a restaurant in London with you.’ That’s about the best thing about being famous, you can always get a table at Caprice.”

As may now be clear, it’s hard to get to the heart of Bailey’s work because he guards the gates so zealously. Is there a Bailey style? He says not. “If I have it’s completely fortuitous, it’s accidental. I just do things as they are.”

That downplays the strength and punchiness of his imagery, their very Baileyness. It should be noted, too, that he also doesn’t crop his photographs. He knows what he wants when he’s looking through the lens. A Bailey portrait always looks like a Bailey portrait.

“I like people as I find them,” he says. “I never want to impose my personality on them. I mean I suppose I do, but it’s an accident.”

It’s possible that the person least interested in burnishing the legend of David Bailey is the man himself.



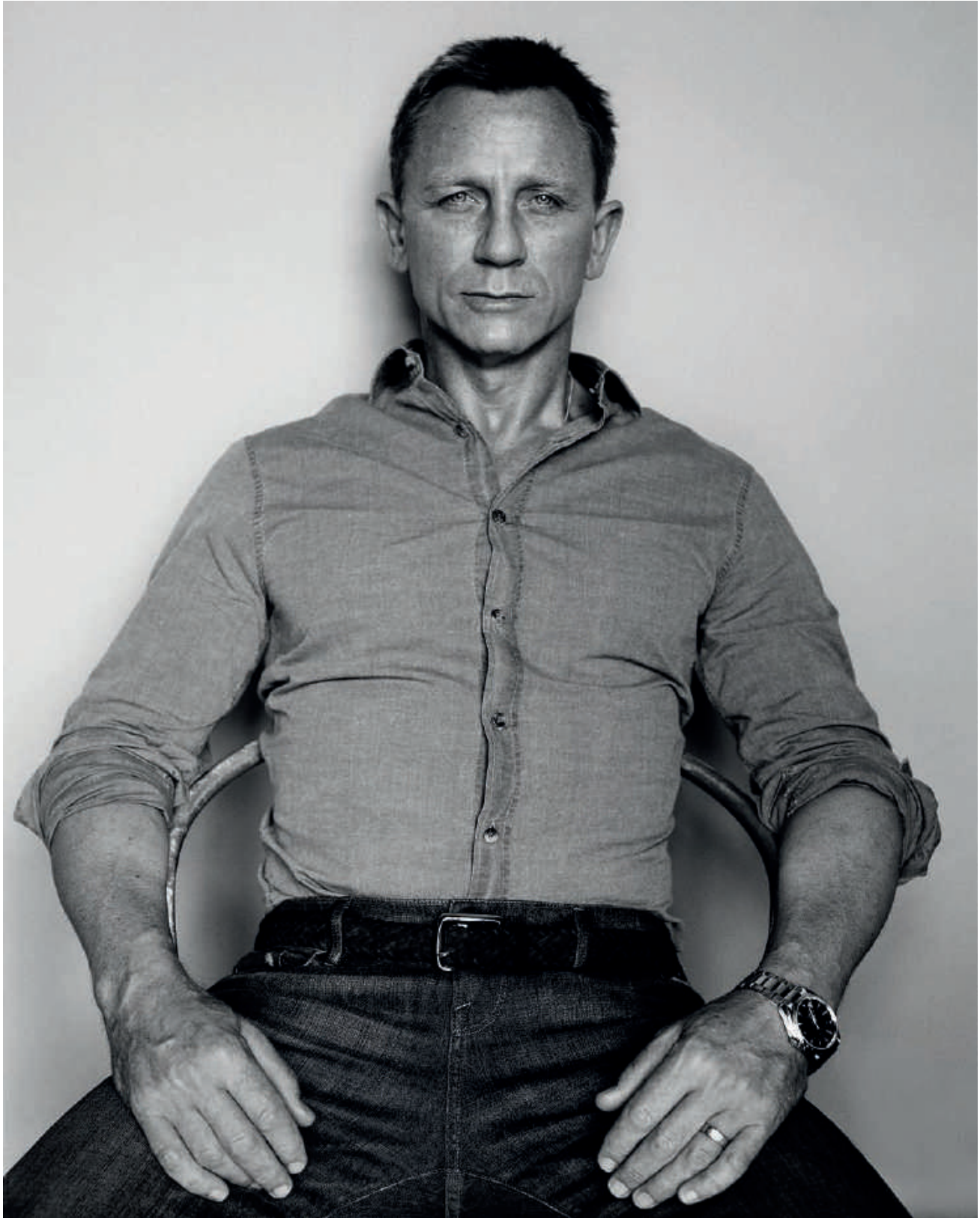
**'Queen Elizabeth II', 2014**

"She is great. She's just a nice lady. She's funny. She's got a sense of humour, which I don't think people realise. I had a whole morning with her. I said: 'I wanted three changes.' And she said: 'You can only have two.' I made her laugh straight away. I told her, 'I want you to know I have truth Tourette's, so forgive me if I say anything wrong.' She is genuinely very easy and very nice. It couldn't have been easier. She was terrific and I'm not saying that because she's the Queen. I don't really like queens but I liked her."



**'Daniel Craig', 2015**

"I thought I couldn't have him as a hero, like James Bond or something like that. I thought it would be good to have him sitting in a chair, a different kind of arrogance, an arrogance that's comfortable. Actors are always difficult because you don't know if you're photographing Lassie or Laurence Olivier because they are always playing a part. Am I getting Daniel Craig or James Bond? That's why I did him sitting in a chair."

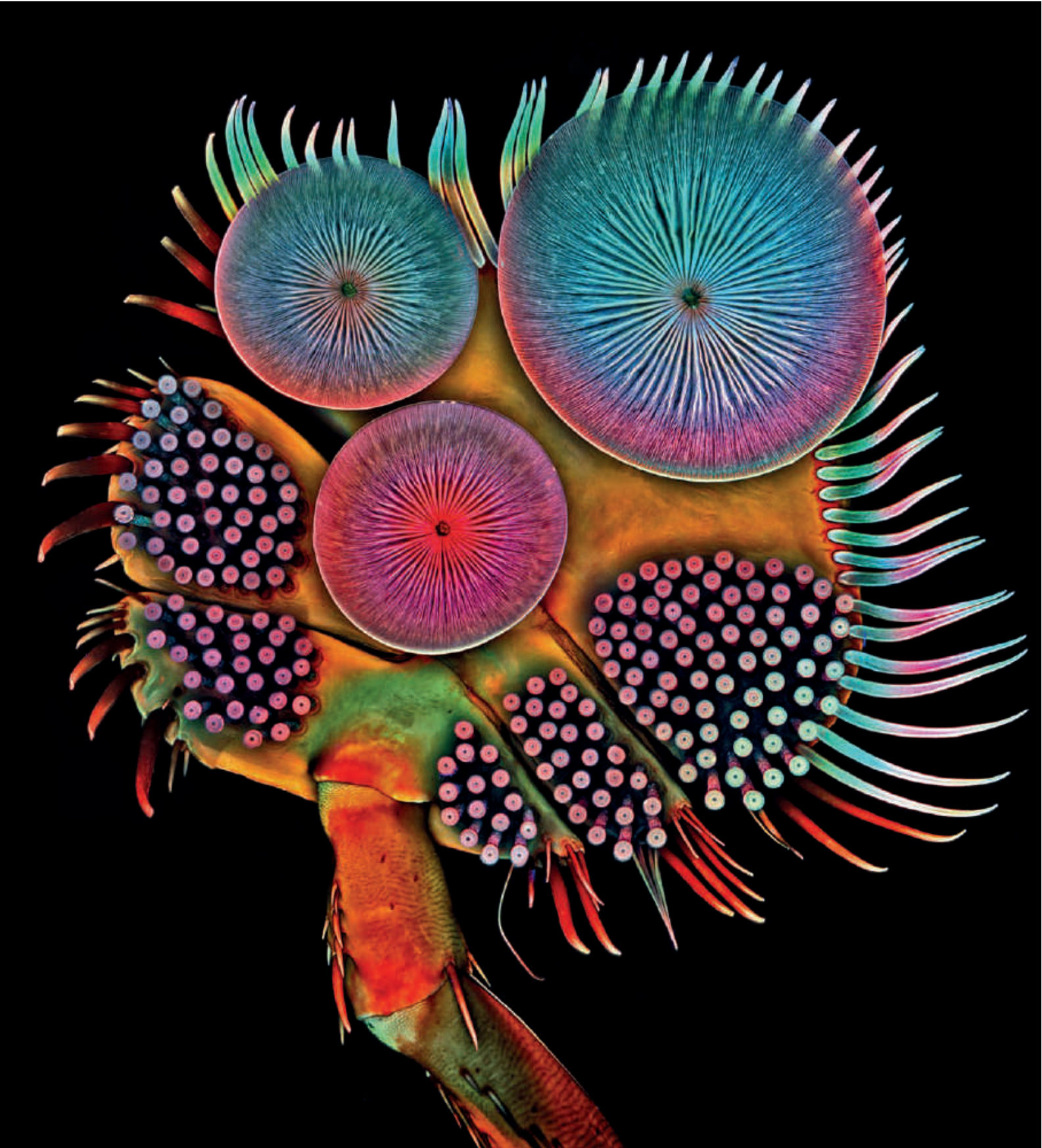






**'Catherine and Paloma Bailey', 1994**

"If you photograph someone a lot you get to know little quirks about them. What to go after, what to leave out. But I think that's natural. I think that would happen to anybody. If you photograph your daughter every day you get to know quirks about her or your wife even. Maybe you get to know too much. They're a great set of pictures, those with the kids. They're great props. Catherine and daughter together was a great opportunity for me. Can I see love in that picture? I don't know. Maybe you can if you're a romantic, but I just see a picture. I love them anyway, so it doesn't matter. They were just great together. They turned out to be friends, which is great."





# BRAVE NEW WORLD

From microscopy to fine art, discover eight ways science images help us to understand our world

WORDS: RACHEL SEGAL HAMILTON

**Images and science have collided in the pursuit of** knowledge since the earliest days of photography. Think of Henry Fox Talbot's 1839 studies of botanical structures using low-magnification photomicrographs, Eadweard Muybridge's images of animal locomotion in the 1870s, or Wilhelm Röntgen's discovery of X-rays in 1895.

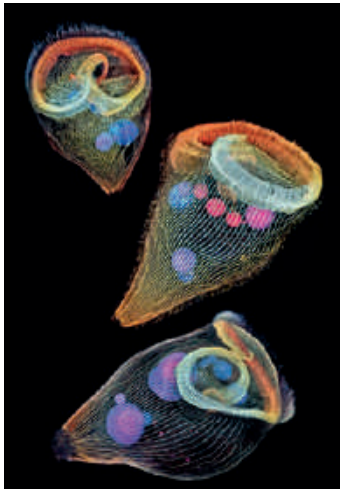
And so the collision of images and science continues, helping us to understand our world, as Bob Tapper ASIS FRPS, head of the medical illustration department at Barts Health NHS Trust, explains. "Micro- and macro-photography, time-lapse and high-speed photography, thermography, fundus fluorescein angiography, infrared and ultraviolet

photography have all enabled scientists to photograph everything from the microbe to the galaxy."

Digital electronic imaging, he continues, has brought yet more examples to the service of science, from multispectral imaging in the detection of art forgeries to fluorescent photography in forensic imaging.

"Scientific imaging has allowed scientists to see the invisible, reveal the hidden, discover the unknown, reconstruct the past and help shape the future – and in doing so has produced some of the most stunning and beautiful images of the world and universe that surrounds us."

Here we bring you a selection of trailblazing science images.



'Three stentors' by Igor Siwanowicz

## Microscopy

**As with many forms of science** imaging, microscopy allows us to transcend human vision, revealing a world unseen by the naked eye.

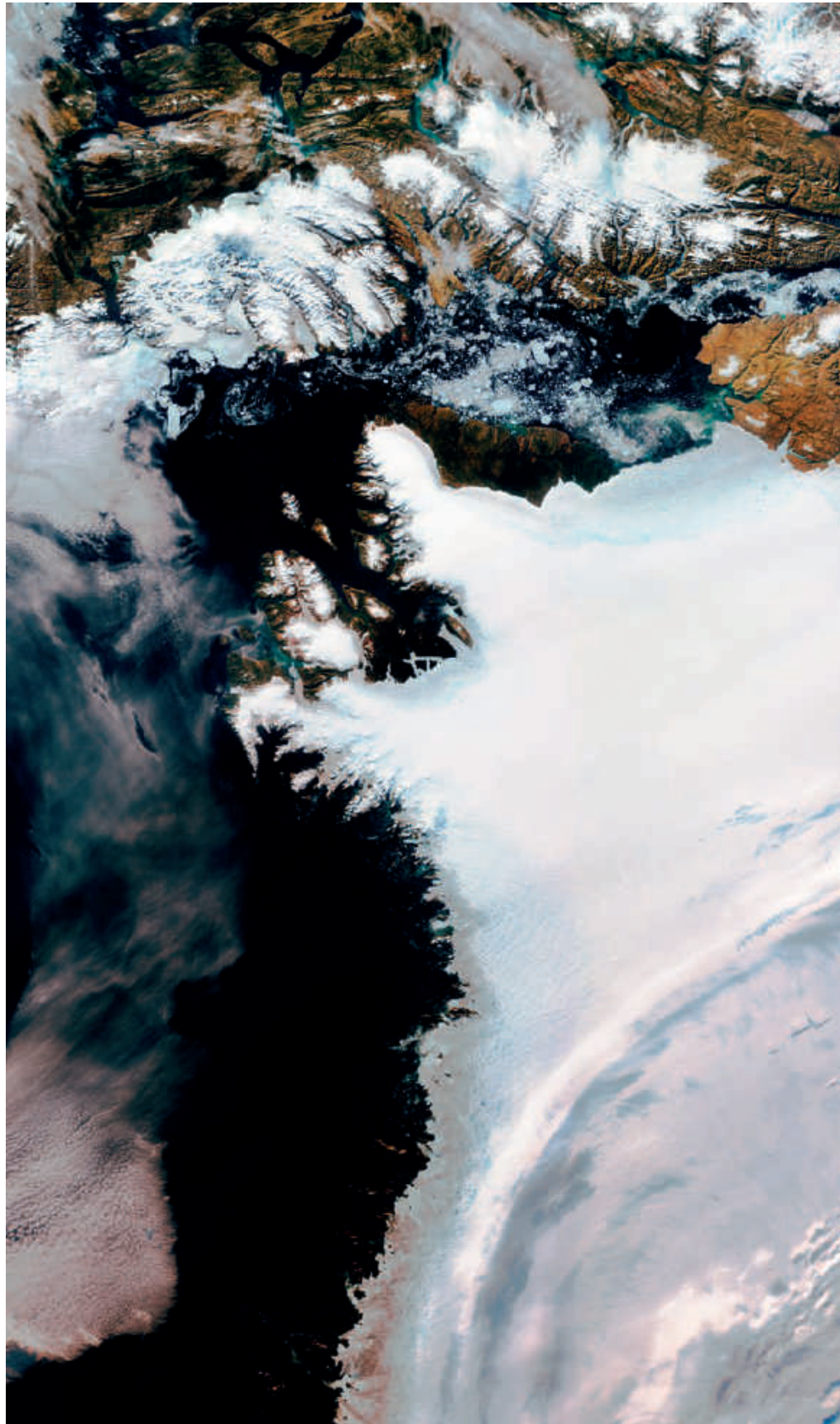
The image on page 482 by Dr Igor Siwanowicz shows the front foot of a diving beetle.

"I imaged the specimen using confocal laser scanning microscopy," says Siwanowicz. "I first stained the tarsus with two fluorescent dyes that bind to chitin, a material in an insect's exoskeleton. The colours you see in the image represent the various ways that the insect's exoskeleton binds to the dyes."

A composite image of stentors (above), single-cell freshwater organisms of just 0.5mm, earned Siwanowicz second prize in the 2019 Nikon Small World contest. Siwanowicz, a neurobiologist at the Howard Hughes Medical Institute's Janelia Research Campus in Virginia, photographed the stentors using confocal microscopes, combining three depth colour-coded projections to create the final picture.

The 2020 winners of Nikon Small World will be announced in the autumn.

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



Northwest Greenland – contains modified Copernicus Sentinel-3 data, 2019, processed by ESA





## Satellite imagery

**At any time day and night,** satellites orbiting the Earth are watching over us. Copernicus, the European Space Agency's Earth observation programme, uses six of them to gather data aimed at tackling the major challenges facing the world – from urbanisation to food security, rising sea levels, diminishing polar ice, natural disasters and climate change.

Sentinel-1, for example, has radar imaging for land and ocean services, while Sentinel-2 uses a multispectral instrument to capture information about coastal boundaries, vegetation and landforms through light frequencies that cannot be detected with the human eye, such as ultraviolet and infrared. Besides the significance of the information they gather, the images themselves are breathtaking, perhaps helping us to better appreciate the wonder and beauty of the planet we call home.



# The Hubble Space Telescope

**For the past three decades** the Hubble Space Telescope, one of the largest telescopes in space, has beamed back images illuminating the enigmatic beauty of the things that lie beyond our planet.

The latest picture, released in April 2020 to mark Hubble's 30th anniversary, shows the

nebula NGC 2014 and its companion NGC 2020, part of a star-forming region in the Large Magellanic Cloud, 163,000 light years away from earth.

Since the Hubble was launched, information recorded by its imagers and spectographs has expanded

understanding of the cosmos, confirming the age of the universe (13.8 billion years), the existence of supermassive black holes and much more.

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**Expanding Universe:**  
*Photographs from the Hubble Space Telescope*  
is published by Taschen

On 24 April, the Hubble Space Telescope celebrated its 30th year in orbit with this previously unseen image of nebulas NGC 2020 and NGC 2014







Asteroid 6478 Gault with two narrow, comet-like tails of debris



Astronauts Steve Smith and John Grunsfeld replace gyroscopes on the Hubble Space Telescope, 27 December, 1999





Surgeon Pankaj Chandak planned the first-ever paediatric kidney transplant operation with the aid of 3D printing

## 3D printing

**On display in the Science** Museum's new Wellcome Medicine Galleries is a truly remarkable set of objects. These are models of the adult-sized kidney of Chris Boucher and the abdomen of his daughter Lucy, then aged two, used by pioneering surgeon Pankaj Chandak for the first-ever paediatric kidney transplant operation planned with the aid of 3D printing.

Chandak had the idea to try 3D printing in his field after learning of its use in children's cardiac surgery.

"To create the 3D printed models you extract the digital data you need from the CT or MRI scans of the patient," he explains. "We delineate the structures on a scan and create a computer-aided design – image segmentation – which is used to fabricate the different parts of the model. UV light

moulds liquid plastic resin into an anatomical shape over about 12 hours, depending on the complexity of the structure."

The 3D models have many advantages over conventional 2D imaging. Transplanting adult kidneys into children is particularly challenging because of the size discrepancy and because many of the children are born with structural abnormalities of their blood vessels.





3D-printed 1:1 model of a right adult kidney, prior to a kidney transplant between a father and his two-year-old daughter

Since Lucy's transplant, Chandak and his colleagues have been involved with around 20 cases using 3D printing. In some, the models helped them realise operations were feasible. In others, they've prompted them to delay a few months until the child has grown in size. The models have other uses too – as communication tools to explain the process to the families, or as teaching tools for surgeons who may not be

used to doing complex cases on a frequent basis.

Chandak sees a bright future for the technology's use in surgery, along with other cutting-edge forms of imaging such as virtual reality and augmented reality.

"The next step is to improve the quality of the material to make it even more realistic, like human skin and tissue," Chandak says. "I'm also very interested in 3D bioprinting for

organs. But the kidney is a complex organ with 30 different cell types working in physiological harmony, so we're some way off achieving that."

At the moment Chandak is volunteering at a 3D-printing farm to help make PPE visors for colleagues treating coronavirus patients. "It's great to see how this technology that I'm passionate about is being used for a global crisis."

# Visualising shipwrecks

## At the 3D Visualisation

Research Lab, University of Dundee, Professor Chris Rowland leads a pioneering team with expertise in archaeology, aerial photography, software development and CGI.

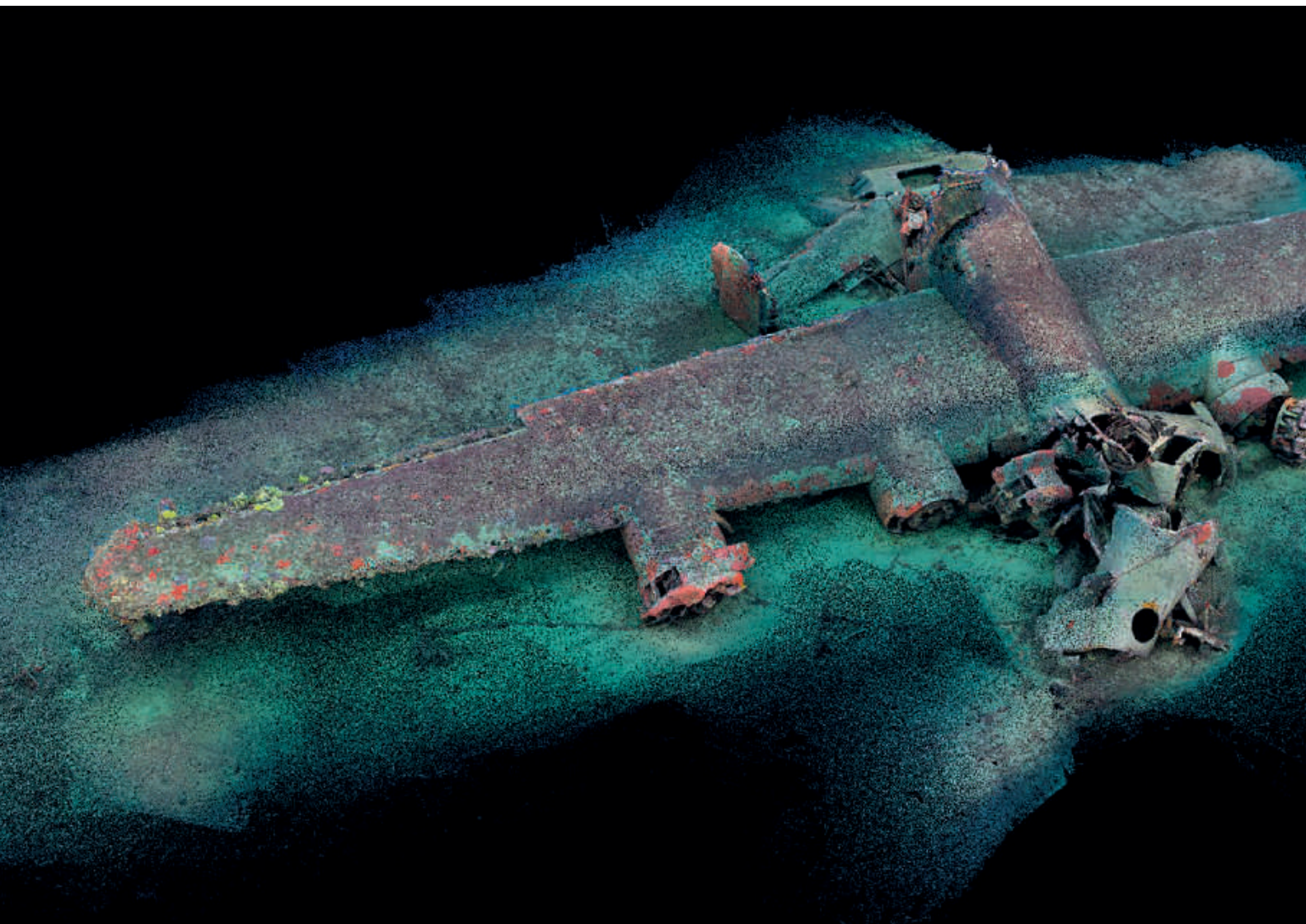
The team are using multibeam sonar data provided by ADUS Deepocean Limited to create 3D visualisations and animations of underwater environments.

They have surveyed a range of historical shipwrecks, from the World War II battleship *HMS Royal Oak*, torpedoed by a German U-boat in 1939, to the *Costa Concordia* cruise ship, which sank just off the coast of Tuscany in 2012. These images can be viewed on a dedicated website, WreckSight Online.

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

This image of a Consolidated B-24 Liberator shot down off the coast of Malta during World War II was used to help locate a missing US airman's body







C. ROWLAND / K. HYTINEN (UNIVERSITY OF MALTA)



Reconstructions of the Grenfell Tower fire (top) and the death of Harith Augustus

## Architectural investigation

**On 14 July 2018, a 37-year-old man** was shot dead by police in Chicago during what they later described as an “investigatory stop”. Harith Augustus was shot five times, his firearms licence in his hand and his gun still clipped in its holster.

Protests erupted after the Chicago Police Department issued a statement describing the death as the result of “armed confrontation”.

Forensic Architecture, an innovative research agency based at Goldsmiths, University of London, collaborated on an investigation into Augustus’s killing, raising fundamental questions about policing and race in the United States.

Led by Professor Eyal Weizman, Forensic Architecture uses architectural evidence and tools to investigate war crimes, police brutality, human rights abuses and environmental destruction. Commissioned by

NGOs, media organisations or community groups, the team have presented their findings at the UN, and in courts, parliaments and art spaces. Recent investigations have focused on the Grenfell Tower fire in London that killed 72 in 2017, and the destruction of Yazidi cultural sites by ISIS from 2014 to 2015.

Imaging techniques including digital 3D modelling, virtual reality and interactive cartography help Forensic Architecture cross-reference and communicate the evidence they uncover.

“We look at buildings as sensors of political events in the way they register anything from the impact of violence to the slow transformations in degradation as a consequence of climate change,” explains Weizman.

[forensic-architecture.org](http://forensic-architecture.org)

## Expanded imaging

There are military bases in the United States so remote that they cannot be seen unaided. Artist Trevor Paglen began experimenting with expanded imaging when he was photographing these ‘black sites’ for his 2012 project *Limit Telephotography* and found that a telephoto lens just wasn’t cutting it.

“I began looking into the equipment used for astrophotography, taking pictures of distant planets and galaxies,” he says. “That was the trick I needed.” Paglen draws on techniques from investigative journalism, geography and sculpture as well as photography. “I’m interested in the long tradition of imagining that photography

is somehow an ‘objective’ medium, but I’m always highlighting the ambiguities and complexities of photography, and images in general.”

To that end, over the last few years his work has focused on how computer scientists are using photography in artificial intelligence systems.

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

‘They watch the Moon’, 2010, by Trevor Paglen, depicts a classified ‘listening station’ deep in the forests of West Virginia







'Batman', 2016, by Nick Veasey

## X-ray art

**Artist Nick Veasey's interest** in science imaging began when he was asked to X-ray a cola can for the Channel 4 television show *The Big Breakfast* in 1998. It took him a little while to source an X-ray machine to use. Hospitals were reluctant, prioritising their patients over "pretty pictures", Veasey recalls, but eventually he got access and it sparked a fascination with X-ray that has defined his career.

"My early days in photography were all analogue and all very experimental and abstract, so I was open-minded about creating images without a camera," he says. Since then he has X-rayed all manner of subjects, from human figures to

flowers, and many of these works are displayed at Process Gallery, Veasey's contemporary art space in Kent.

He is grateful for the support he has had from the scientific community, a collaboration that can be challenging but, when it works, mutually beneficial.

"I'm now working on X-raying some very nice classic cars," he says. "By X-raying iconic, aspirational items it makes us think about how they came to exist. I like to strip away the surface glamour and concentrate on the intrinsic qualities, as that is a strong metaphor for what is important in life."

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

# THE MAKING OF AN ICON

The myths surrounding Dorothea Lange's celebrated Depression-era photograph 'Migrant Mother' are interrogated by cultural historian Sally Stein

**Celebrity attracts critics along with fans. No surprise,** then, that 'Migrant Mother' by Dorothea Lange, this supranational icon of maternal fortitude, has provoked numerous challenges to the picture's legendary status.

As the study of photography moved from an infancy of jubilant celebration to a more reflective era, some scholars raised iconoclastic questions – or more moderately, initiated their own investigations of the photographer's process. Lange scholar James Curtis wondered whether the presumed final picture was so absolutely documentary. In reconstructing the sequence of March 1936 negatives she exposed in rural Nipomo, California, he argued that Lange worked very selectively to achieve her portrait composition, in the process sacrificing a sense of location and even one family member.

Feminists have brought other concerns to the reexamination of this picture. Cultural historian Wendy Kozol treated 'Migrant Mother' as the quintessential example of the Resettlement Administration/Farm Security Administration's (RA/FSA) traffic in 'Madonnas of the field' imagery. [Lange worked for the FSA, a 1930s New Deal agency formed to raise public awareness of and provide aid to struggling farmers.]

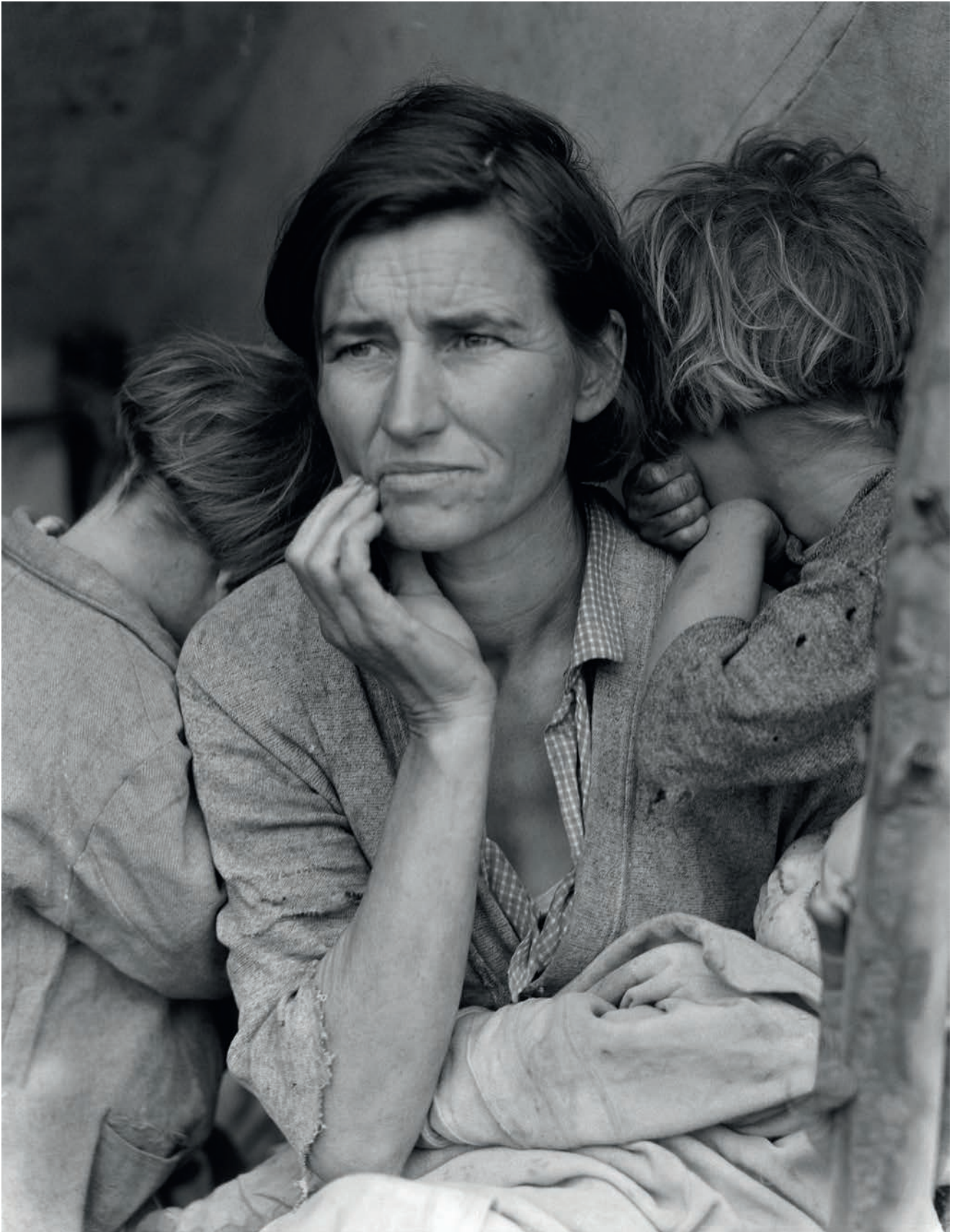
This modern version of the longstanding pictorial genre of mother and child, Kozol argued, served chiefly in the Great Depression to reassure the public that the most fundamental social unit – the nuclear family – was beleaguered but still strong.

Subsequent scholarship extended this critique of the way 'Migrant Mother' both drew upon gender conventions and in turn helped keep them in circulation, thereby perpetuating pictorial and social clichés. "Whatever reality its subject first possessed," literary historian Paula Rabinowitz declared, "has been drained away and the image become icon." Other scholars likewise contended that more productive study of Depression culture would benefit from shifting attention to less celebrated pictures, preferably those depicting women engaged in wage work instead of being preoccupied with domestic responsibilities.

Despite these critical admonitions, not all have heeded the call to shelve this familiar photograph but instead have explored new avenues for comprehending the picture's persistent power. One lacuna in earlier discussions of



'Migrant Mother', 1936, by Dorothea Lange



LIBRARY OF CONGRESS, FARM SECURITY ADMINISTRATION / OFFICE OF WAR INFORMATION





'A sign of the times – mended stockings, stenographer, San Francisco', 1934, by Dorothea Lange

DOROTHEA LANGE COLLECTION / THE OAKLAND MUSEUM OF CALIFORNIA





'Florence Thompson and her daughters Norma Rydlewski, Katherine McIntosh and Ruby Sprague, Modesto, California', 1979, by Bill Ganzel

**"Apparently wary of further national exposure, the family offered only general remarks about the hard times they had survived"**

'Migrant Mother' was the lack of any detailed information about the nameless woman and her family. Lange spent so little time making the photograph that conversation was minimal, without it seems the photographer even asking the woman's name, other places she had travelled to before Nipomo, and how long she and her family had been trying to survive by following the crops.

By the time Lange died in 1965 she was firmly set in thinking of this woman only generically as 'Migrant Mother'. But in the 1970s a younger generation of photographers began to revisit places and people already rendered historic by earlier documentation. In that spirit of 'rephotography', also known as Repeat Photography, Nebraska-based photographer Bill Ganzel spent years tracking down people and locations photographed for the RA/FSA.

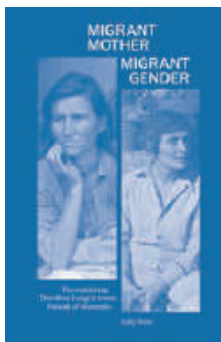
With the aid of a story in the *Modesto (California) Bee*, Ganzel located Florence Thompson and persuaded her and the same three children to pose for him in 1979 in the backyard of one daughter's home. The book culminating from his wide-ranging research was the first major publication to put a name to her face. In most other respects, the information supplied was sparse. Apparently wary of further national exposure, the family members offered only general remarks about the hard times they had survived.

Ganzel's photograph, however, offered a bit more specificity. For this unusual public portrait Florence Thompson displayed her own restrained style by donning white slacks and a white sleeveless top adorned only by a southwest-style squash blossom necklace. In itself, there was nothing conclusive about this detail; one response to the surge of Native American activism in the 1970s was the widespread fashion for silver-and-turquoise jewellery. But for Thompson it was a quiet statement of identity.

During the same period this long-obscure celebrity began making a point of her Cherokee heritage in occasional interviews with news media. Thompson also began volunteering she always had resented Lange's famous picture and would never have allowed it being taken had she understood the way, and extent to which, it would be used, especially when she had gained nothing from its exposure. (Lange had only benefited indirectly since the picture was



'Migrant Mother, Nipomo, California', 1936, by Dorothea Lange



#### FIND OUT MORE

This is an edited extract from the book *Migrant Mother, Migrant Gender* by Dr Sally Stein, published in 2020 by MACK. Based in Los Angeles, Stein is an independent scholar who researches and writes about 20th-century photography in the US and its relation to broader questions of culture. [mackbooks.co.uk](http://mackbooks.co.uk)

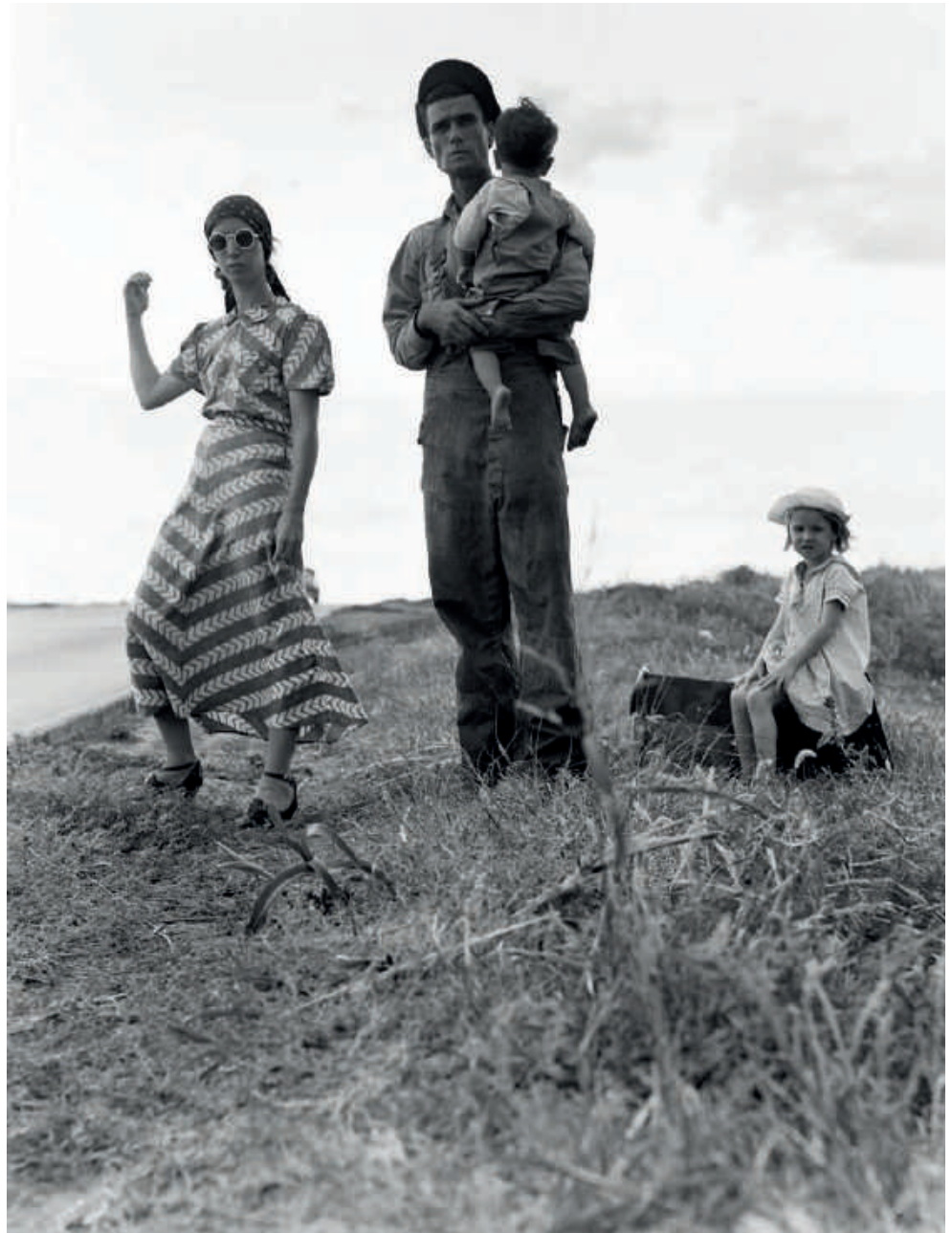
made for the federal government and thus was in the public domain, although the photographer's name was burnished each time she was credited for this legendary image.)

When Florence Owens Thompson became critically ill, her children finally decided to use the revered photo in a public appeal for help paying for their mother's nursing expenses. The widespread response was gratifying in terms of the funds it generated along with the many heartfelt wishes of support. After Thompson died in the fall of 1983, the surviving relatives seemed finally reconciled to the long-unwelcome connection to this public symbol of Depression hardship, choosing for her headstone the photograph's finally secure title, 'Migrant Mother,' then elaborating "A legend of the strength of American motherhood".

Even after her widely reported death on 16 September 1983, and the national circulation of Ganzel's book *Dust Bowl Descent* in 1984, for more than a decade public information about Florence Thompson consisted largely of a proper name. Then in the early 1990s Geoffrey Dunn, a freelance journalist and University of California doctoral student, resolved to reconstruct her life story. Extensive interviews with surviving members of the family left him shocked by the gulf between



**“Oklahoma bore little relation to the turn-of-the-century locale depicted in the popular World War II-era musical”**



‘Oklahoma family on the road’, 1938, by Dorothea Lange

her actual situation and the minimal details Lange had recorded. If the overriding conclusion was the photograph’s betrayal of its immediate subject, no less stunning were the varied details of Thompson’s life Dunn had pieced together for this first biographic essay.

When Thompson and Lange had their brief encounter in March 1936, Florence Owens was 32 years old. Born Florence Leona Christie in September 1903, she grew up in the Native American Territory of the Cherokee Nation to which both her parents claimed blood rights. However, her biological father left her mother before she was born, and her mother soon married a man who did not think of himself as Native American (although his children later came to think that he may have been part-Choctaw). Throughout her youth,

Florence believed her mother’s second husband to be her biological father. Thus, while growing up in Native American territory she did not identify as ‘pure’ Cherokee. In 1921 at the age of 17 she married Cleo Owens, a farmer’s son from Missouri, and over the next decade they had five children.

Oklahoma bore little relation to the turn-of-the-century locale depicted in that most popular World War II-era musical. Rodgers and Hammerstein’s *Oklahoma!* simply eradicated the Native American presence and prior claims to the land while envisioning unlimited opportunities for newcomers. The historical record is worthier of opera. Following the white land rush of the late 19th century precipitated by the forced allotment system of the federally enacted Dawes Act of 1887, opportunities to homestead turned cut-throat: “Of the 30

million allotted acres more than 27 million passed from Indians to whites by fraudulent deeds, embezzlement and murder.”

Florence and Cleo Owens saw no chance of farming on their own, so by the mid-1920s opted to move west, finding work and temporary housing in the sawmill camps of California’s Hill Country. By 1931 they were expecting a sixth child in northern California when Cleo Owens died of tuberculosis.

According to Dunn, the widowed Florence supported her family as a waitress and soon became involved with a local businessman. Florence’s grandson Roger Sprague died before completing his own chronicle of the many generations of his grandmother’s family. In the rich text he left, Sprague noted that his grandmother as a young widow was fiercely independent but made the mistake of obtaining county aid, which stipulated that any sexual relations with men outside marriage would result in the removal of her children. When this brief relationship resulted in another pregnancy, she immediately left for her home state, determined to avoid any custody dispute.

But Oklahoma in the 1930s was devastated by drought, offering even fewer opportunities than it had in the previous decade. Florence quickly set out a second time for California.

After returning to California, Florence became involved with Jim Hill, an unemployed local man who had turned to migrant work. She and Hill had a child in 1935, the nursing infant in ‘Migrant Mother’. Hill and one of her older sons had temporarily left the camp when Lange happened upon the pea pickers’ encampment and made her series of portraits.

Hill was actually getting a punctured radiator repaired, but Lange at times contextualised the famous portrait with the detail that the family had been forced to sell the tyres off their car, a detail often repeated even after Lange’s death. This factual embellishment offended the family’s sense of logic as well as accuracy, since mobility was the key to even the poorest harvest worker’s survival. From Dunn’s article, there’s no mention of when she married Thompson, her last name at the time of her death. But from Roger Sprague’s more extensive reconstruction of his family history I learned that it was a marriage following her separation from Hill in the 1940s. In this later marriage she again outlived her husband.

As Dunn made clear, Lange was rather careless with the facts. However, this was hardly the first time a scholar noted the liberties Lange took in her documentary practice, and

“Wife of sharecropper in town to sell their crop at the tobacco auction, Douglas, Georgia”, 1938, by Dorothea Lange

**“Florence and Cleo Owens saw no chance of farming on their own, so by the mid-1920s opted to move west”**





'Child and her mother, Wapato, Yakima Valley, Washington', 1939, by Dorothea Lange



### **“When 1930s mass media chose to focus on the poor they were most often white”**

also in the facts of her own biography. Accordingly, Dunn’s wholesale condemnation of the famous photographer as “manipulative”, “condescending”, “misleading”, “colonialistic” and “disingenuous” moved me less than his revelation of *Migrant Mother*’s Native American heritage.

On this count, I don’t think we can condemn Lange for deliberately misrepresenting or burying the information. From all available evidence it does not seem that Lange ever realised she had cast a Native American for the Euro-American role of New Deal Madonna. Lange never questioned the stranger about her ethnic identity, although making such an inquiry would have risked breaking whatever current of mutual acceptance she briefly sought to establish.

The migrant woman who attracted Lange’s attention displayed no obvious signs of Native American heritage, so Lange proceeded to place her in a distinctly Euro-American scenario of hallowed maternity. In turn, this iconographic context led all to assume that the model was *sui generis* white.

The blanket assumption of whiteness reflects the way that New Deal culture was not only most concerned about,

in FDR’s words, “the forgotten man”, but equally if less vocally about the declining status of many whites. When 1930s mass media chose to focus on the plight of the poor they were most often white, even though minorities suffered much higher rates of poverty.

Lange’s FSA boss Roy Stryker was supremely media-oriented. On one occasion he rejected Lange’s proposal to focus on the situation of black people and the urban poor, reminding her of the dearth of demand for such pictures.

Since there was even less public concern about Native Americans in this period, Lange, while travelling for the FSA in the south-west, never proposed focusing on their challenges. It is reasonable to assume that had Lange recognised her subject as Native American she might not have bothered to take any photographs. Or if she had discovered from extended conversation that the woman she had photographed was Native American and captioned the picture accordingly, the image’s promotion and circulation would have been limited.

# POSTCARD CITY

Joan Wakelin Bursary recipient Henri Kisielewski uncovers tensions between tourism and urban folk traditions in Lisbon

**Fado is Lisbon's urban folk music,** born in and around the brothels, alleyways and *tascas* (cheap cafes) of the city's poorest neighbourhoods. Fado is to Lisbon what the blues are to the Delta. Written records trace fado back to the early 19th century, although some argue it is much older, connecting it to oral traditions imported from across the Portuguese empire.

The fado singer, or *fadista*, takes centre stage, interpreting lyrics known as poems. The principal themes of these poems are despair, unrequited love, the dream-world and death.

The *fadista* is accompanied by a set of stringed instruments, the main one being the *guitarra portuguesa*, a sort of pear-shaped lute with 12 strings. At the heart of fado is *saudade*. This elusive word – apparently untranslatable from the original Portuguese – broadly refers to a sense of sorrow, of yearning, and a resigned desire for what once was. This is the underlying emotion of all fado and perhaps of Lisbon itself.





**Clockwise from top left** An environmental protester dressed as a flamingo climbs a statue to protest against the construction of a new airport near the Tagus Estuary Natural Reserve; an orange tree in one of Alfama's many cobbled alleyways; Lisbon's renowned yellow number 28 tram is so popular with tourists that elderly locals often have to wait to board it; tourists looking into a shop in Lisbon's Graça neighbourhood

**Alfama is Lisbon's oldest surviving** neighbourhood. It is a maze of medieval and Moorish architecture arranged in a patchwork of steep cobbled alleyways and red-clay roofs, rising up from the Tagus river. Once a close-knit fishing community, Alfama is now the heart of Lisbon's tourist industry.

A decade ago, struggling to recover from a deep recession, Portugal's government turned to tourism and opened the real estate market to foreign speculation. Today, more than half of all accommodation in Alfama is destined for tourism and thousands of long-standing residents have been priced out of the city centre.

One after another, the shops that catered to the local community closed to make way for tourist-facing businesses – many of which are 'fado restaurants' – and now Alfama feels more like a theme park than a living neighbourhood. This process, known as touristification, is affecting much of the

city. If things keep going the way they are, one journalist wrote in 2016, Lisbon will soon have to hire extras to play Portuguese people in its streets.

In 2019 I spent a month in Lisbon exploring the complicated relationship between fado and tourism. On one hand, fado is often upheld as the essence of Lisbon, an incorruptible mainstay in a rapidly changing city. On the other, it is the main attraction for many of the city's 4.5 million visitors and it is increasingly commodified to meet this demand.

**A recurring feature in many fados is** Lisbon itself, in particular what it used to be. In its long history, many forces have played a hand in altering the city and its social fabric, the devastating 1755 earthquake being a key example.

Today's aggressive touristification is another seismic event, the full impact of which is yet to be fully understood. In many cases, the allusions within fado's

poems refer to both a real and an imagined history, both a concrete remembrance and an imprecise, idealised version of the way things were. In fado, truth and fiction coexist, history and myth are tangled.

There is a parallel between this ambiguous relationship to the city, past and present, and the experience of modern tourism. In his novel *Invisible Cities*, Italo Calvino describes travellers visiting the fictional metropolis of Maurilia. They are invited to accompany their experience of the present with the help of old postcards that depict how Maurilia once was, the 'postcard city' being key to appreciating the city as it now stands.

Travellers arrive at a location hoping that it will live up to what they had imagined and are quicker to see the postcard city rather than the place itself. Over time, the place changes to fit this imagined expectation. It's paradoxical, wrote the mayor of

**"Thousands of long-standing residents have been priced out of the city"**



The fadista Marta Rosa



Air conditioning units on the exterior of a hotel in downtown Lisbon





**Clockwise from top left** Abandoned shoes in Alfama; the number 28 tram climbing one of Lisbon's steep hills; tourists on the electric scooters that are found all over the city; a *fadista* gives master of ceremonies Manuelo a framed portrait of herself for the wall of the *fado vadio* house

Barcelona in 2014, but uncontrolled mass tourism ends up destroying the very things that made a city attractive to visitors in the first place.

This is particularly obvious in Lisbon where the sheer speed of change and lack of oversight have magnified the problem. Once the locals have left, once all the menus are in English, and when one is more likely to see the hulking mass of a docked cruise ship than the water of the Tagus river, what remains is a longing for what has been lost – whether real or imagined. What remains is *saudade*.

**In an anonymous back street, far** from the tourist gaze, there is one establishment like no other: a small fado house in a former Italian restaurant where fadistas have the habit of meeting once their tourist-facing engagements are done with. This is the home of fado vadio, where both amateurs and professionals take turns interpreting the canon. It is not uncommon to see, on the same night, a performance by a local taxi driver followed by a well-known fadista. One regular performer is a respected professor of medieval bureaucracy.

Any mention of this place elicits amused disdain from the owners and staff of the more 'respectable' fado houses; fado vadio is not serious, they will say. But it is known to them all and they too can be spotted here on occasion, drinking from the source.

Manuelo is the master of ceremonies, a prickly and charismatic octogenarian who made a name for himself in fado circles in the 1960s. Donna Lena, his Russian wife, is a striking blonde of ferocious energy. She spends each night serving drinks, making food and tending to the guests' every need.

At 2am, the performances are about to begin, and the air is thick with smoke and anticipation. Beyond the laughter and chatting, one can make out the gentle cacophony of string instruments being tuned.

During each set, the *fadista* performs four or five pieces. Lulled by wine and the red-tinged darkness, the audience is gradually swept up by the music, taken on a hazy voyage that evokes homesick sailors, despairing lovers and death. Some rest their heads in their hands, others stare wistfully into space as if shell shocked. There is always at least one person who fails to resist temptation, closes their eyes and falls into a deep sleep.

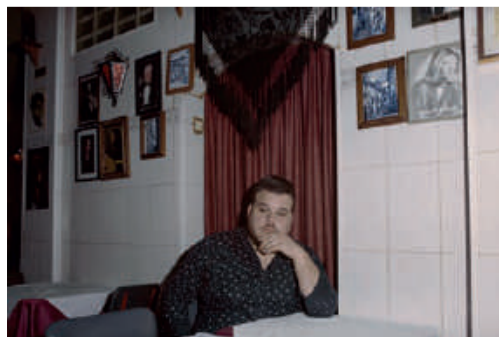
**One Saturday at around 5am,** Marta Rosa appeared at the door with her small entourage. We had been introduced early on in my stay and she proved invaluable in helping me navigate the intricacies of Lisbon fado. Donna Lena was tallying up the night's damage for a customer with wine-stained lips. An old woman was handing Manoel a framed picture of herself for the wall. Aside from the table of white-haired men arguing over a card game, the *fadistas* now had the place to themselves. Marta joined the others in the back; an L-shaped section of the room that is the domain of the performers.

Five or six musicians and a handful of singers were sitting around the wonky

tables that had, over the years, been demoted from the main room. By pivoting my chair I was now on the fringes of this new circle that was forming. I remember thinking it was a fitting place for me: neither a *fadista* nor a guest, an interloper of sorts, a tourist who looks down on other tourists.

There was a loud dissonant jumble, like a music lesson before the teacher arrives. Marta removed her coat and stood with her chin raised, her hands clasped tightly in front of her. Then someone played the opening melody of Amália Rodrigues's 'Ai Mouraria', and the cacophony fell silent. Donna Lena switched off the lights and accompaniment soon came from two sides as Marta began to sing.

**“The roots of fado run deep in Lisbon and that doesn’t seem likely to change”**



**Clockwise from above left** Marta Rosa in a disused palace-cum-community centre in Mouraria, a neighbourhood historically linked to fado and undergoing touristification; a performance at Mesa de Frades in Alfama featuring Joel Piña, 90, considered a living legend in fado circles and credited with introducing the acoustic bass to the tradition; the *fadista* Adriano Pina



## Creative support

The Joan Wakelin Bursary offers £2,000 for the production of a photographic essay on an overseas social documentary issue. It is jointly administered by the RPS and *The Guardian*. [rps.org/wakelin](https://rps.org/wakelin)



**Above left** Seb Varela in his 'outdoor living room' on a street overlooking downtown Lisbon. His family is considered fado royalty because his great-aunt was Amália Rodrigues, the central figure of 20th-century fado. **Above right** Passengers on the number 28 tram



Her voice had been soft to begin with. She'd floated through the high notes with a plaintive vibrato, squeezing emotion out of every cadence. Then her song grew more forceful. By the end, it filled the whole room as she raised her chin ever higher, revealing the taught muscles in her neck.

Almost as soon as the piece was over, amid a few friendly heckles, a new one took off on another table. Poems succeeded one another in this frenzy into the early morning with different permutations, styles and rhythms, each singer owning the room in their own way. Occasionally, during a song, the words "O Fado" escaped from someone's mouth like a libation, in a voice both hushed and loud. This, I came to learn, was the signal that fado was happening.

Ricardo Ribeiro, one of the icons of modern fado, had explained it to me as a 'manifestation', a moment when everything comes together and all who are present share a sort of metaphysical

communion. When the instruments disappear to leave only music, he had said, and the words disappear to leave only feeling, that is fado.

### During my stay, I saw fado in

cramped apartments and concert halls, street corners, ballrooms and taverns where tourists formed queues at the door. I visited evening classes in a suburb of tower blocks where a new sense of community has formed around fado. I attended a fundraising concert for a girl with disabilities where fado was the order of the day.

The roots of fado run deep in Lisbon and that doesn't seem likely to change. More than once I heard of the three Fs that make up the Portuguese spirit: fado, futebol, Fátima. Just as it survived the censorship and co-opting of the Salazar regime in the past, fado's essence will probably survive the effects of mass tourism today. In fact, it is precisely the act of singing a more predictable version to tourists that

allows the majority of fadistas to live off their craft and in turn, allows 'real' fado to survive.

Trying to make sense of it all, I kept coming back to what Ricardo Ribeiro had said. He wasn't interested in the distinction between 'real' fado or tourist fado, commodification or authenticity; only that once in a while, wherever it might be, fado happened.

On my last night in Lisbon I made my way towards the centre of Alfama. I passed a wall near a shuttered restaurant where the words 'Locals welcome' had been thinly painted over and a new graffiti had appeared: 'Welcome locals'.

Beside the church of Sao Miguel, the terraces of three restaurants share a sloping square around an old palm tree. In a doorway, a large woman was singing an epic fado about desire, loss and revenge, but her heart wasn't in it.

[henrikisielewski.com](https://henrikisielewski.com)

'Untitled' from *The Longing of the Stranger Whose Path Has Been Broken*



# THE GRADUATES



'Untitled' from *The Longing of the Stranger Whose Path Has Been Broken*



We celebrate a new generation of  
photographers emerging during testing times



'Untitled' from *The Longing of the Stranger Whose Path Has Been Broken*

## Rehab Eldalil

Falmouth Institute of Photography (MA photography)

### My personal project

*The Longing of the Stranger Whose Path Has Been Broken* explores the liminal spaces of Bedouin life in St Catherine, South Sinai, Egypt.

By working collaboratively with the community I wanted to create an artwork made up of their commentary through the traditional mediums of poetry, sound and embroidery.

I started to work on my project for my MA in 2018 after almost seven years of research, during which time I discovered my Bedouin ancestry. The title of the project is derived from Bedouin poetry and references my connection to the Bedouin community.

Until the 1990s, Bedouin women were prohibited from being seen by men from other tribes. As visual technology

evolved, the circulation of an image on social media has escalated this concern, prohibiting some women from ever being photographed.

This challenge has prompted creative approaches to include the female voice and presence. I learned to create portraits of female members of the Bedouin community by collaborating with them through adding embroidery on to their portraits. In doing so, they take full control over their visual presence by using a medium familiar to them. They obtain the power to highlight and hide features as they see fit.

Developing a mutual trust and candid friendship with many of the collaborators has allowed me access to their intimate spaces. But, more importantly, it has also provided me with an understanding of my roots.

My role as a visual storyteller has expanded to social advocacy. In collaboration with tribe elders we established a community centre in the heart of the mountains to provide free medical and educational services for 2,000 community members.

As a visual storyteller I'm drawn to the broad theme of identity, explored through collaborative approaches and my personal experiences. This project has given a second life to my dream job; the idea of working on long-term projects, focusing on topics that matter to me and are important to tell, involving and collaborating with communities.

Photography and storytelling give me the power to contribute to the world.

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





'Untitled' from *The Longing of the Stranger Whose Path Has Been Broken*





'Untitled' from Bakerloo





'Untitled' from *Bakerloo*

## Nico Froehlich

**Ravensbourne University London** (MA digital photography)

### **I used to dream about**

becoming a professional screen actor – the next Al Pacino or Robert De Niro. I would go for long walks at night in central London just to observe human behaviour. I saw it as a way of building my craft as an actor.

I remember telling myself that I should visually record some of the scenes I would discover on my walks. A few years later I decided to buy a camera. Soon after I went to university to pursue my ambition of becoming a professional photographer.

*Bakerloo* is an ongoing project documenting the Bakerloo line, the stations and the diverse passengers who use it. The line has been transitioning from old to new.

Transport For London has proposed plans to extend the Bakerloo line in the next five to 10 years out to Lewisham, introducing four new stations in south-east London.

During this time, the Bakerloo line's 1970s rolling stock, the oldest stock on the entire network, will be replaced with completely

new trains designed for the future of the city.

*Bakerloo* is a visual homage and social commentary about a piece of London that will soon be gone. My approach is that of a street photographer – every photo is candid. I never ask for anyone's permission to take their photo and I never verbally engage with any of my subjects. The results are raw and sincere snippets of unfiltered moments and real emotion.

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



'Don't lay your hands on me sweetheart'



'I remember, she was so proud of this roast chicken she spent hours cooking, she left it to cool, when she came back, it was gone and there was just a cat sat on the kitchen table'

## Chloe Alexandra

University of South Wales (MA documentary photography)

**This project explores family** anecdotes of my great-grandmother, Irene, and her ties with alcohol and men.

Before I shoot I listen to audio recordings of stories about my great-grandmother, grandmother and mother, as told by my mother and grandmother. I then create film still-like visual representations of these recollected stories, where performance and duplicity play critical roles in the act of smoke-screening reality.

By reconstructing – and appearing in – these visual plays I recreate memories of insobriety, abuse, disregard and self-contempt. I embody the characters and their

mannerisms to look back at the choices they have made, questioning how much of that psychological, genetic past I will carry in my own life.

I photograph in the homes or surrounding village where these women spent the majority of their lives. I set up a small space, put my camera on a tripod and perform these recollected stories.

Initially this wasn't going to be a photographic project. Once I realised the connection [between] the life choices my grandmother and mother had made, and the link with the stories of my great-grandmother, I knew I could create characters from

them and make something photographically.

As my mother and grandmother retold the stories, I became more interested in the way each story [was distorted]; how each memory of the same scenario is different. I started creating more fictionalised scenes, changing the facts. I placed myself in situations that, realistically, I don't want to experience. By acting out my reactions and confronting my psychological, genetic past, I explore its effect on me, questioning how it will determine my life. It's a search for a sense of self, a truth I have yet to find.

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



# Clár Tillekens

University of the West of England, Bristol (MA photography)

## I was born in New York City

to Irish parents and raised in a proudly Irish household. I acquired US citizenship through jus soli (right of soil) and Irish citizenship through jus sanguinis (right of blood). I partook in Gaelic arts, and spent my summers in Connacht and Ulster.

Yet when I went to Ireland I would feel like an out-and-out American. I began to embrace the in-betweenness inherent in immigration, especially for first-generation immigrants.

Five years ago I left America to explore Ireland and the EU as an Irish national. My dual citizenship prompted me to examine how nationhood influences identity. How culture is altered by migration.

My latest project, *Overseas*, is a visual portrayal of this experience. Created between 2018 and 2019, it features my ancestral home in rural Leitrim, my parents' surroundings in New York, and my life in multiple European cities. The series captures the shifts in my lifestyle prompted by immigration while celebrating the hybridity that comes with being multi-local across several countries.

The project shows the fluidity of Irish culture in my international family. I show parallels between rural Ireland and urban New York alongside my more atypical depictions of Irishness.

Taking on an additional nationality and returning to

the continent my family emigrated from has been complex. Photography enables me to visualise and synthesise the subtleties of such circumstances. I create images that show the dynamism of a culturally interconnected life between a homeland and hostland. I'm particularly interested in how we develop an attachment to place, and how that relates to memory.

I hope my work resonates with others – the excitement of bridging cultures, the nostalgia of home. Photography causes a heightened awareness of the transitory nature of life and the bittersweetness of an in-between identity.

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



'Sinéad and ten pence' from *Overseas*



'Sober – ten Hail Marys' from *Overseas*

# Phoebe Somerfield

London College of  
Communication  
(BA photography)

## ***On Fairly Solid Ground***

contemplates feminine presence in landscape, with the Thames Estuary as a post-industrial backdrop. The work is performative – I use my body and gestural movement to interact with my surroundings.

The Thames has a rich and complex history. It is a place with a strong industrial presence, now faded but not altogether lost. Several projects have aimed to rewild the Thames Estuary with the hope of restoring previously diverse ecosystems. Since opening as a protected site, Rainham Marshes on the north bank of the river has become one of the most biodiverse places in the UK. I felt the Thames, haunted by the spectre of its industrial past, could perhaps be representative of the Anthropocene.

Ecofeminism is a theory that explores how femininity and nature are viewed as existing concurrently. I built upon this thinking with the influence of artists like Carey Young, who critiqued land artists of the 1970s as well as discussing art practice as an unpaid commodity in her series *Body Techniques*.

For months I worked using only my camera phone, learning not to be precious. It was far



'The stage' from *On Fairly Solid Ground*



'Towers' from *On Fairly Solid Ground*



easier to improve upon work I felt imperfect and letting go of the image allowed me to develop the work contextually. This experimentation transitioned into more considered photographic practices. A certain bridge on the Thames became a manifestation of thinking, a place I was drawn back to time and time again. With the bridge I found scale; I felt so small against this towering structure, a concrete cascade into the land.

'Swamp' is in response to the land artists Nancy Holt and Robert Smithson's moving image piece *Swamp*, made in 1969. In the footage, Smithson leads Holt through a swamp in New Jersey. Her only vision is through the lens of a camera. The work is a dissection of the power dynamics between a man and woman in the landscape, a recontextualisation that produces an equalising stance.

In times that require a revised way of thinking of how we look at the world as well as photography, I have begun thinking about how the work could inhabit a domestic setting – a diversifying of the landscape I find myself in.

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



'Swamp' from *On Fairly Solid Ground*



'Untitled 2' from *On Fairly Solid Ground*



'In memory of grandmother' from *Little Red One*

## Adriana-Ioana Cosma

Edinburgh Napier University (BA photography)

**My grandfather was** nicknamed Roşiştea by his mother when he was born. It translates as 'little red one'. He had red hair once, and everyone in his village called him Red.

Before the fall of Communism in 1989 he had a function in agriculture and [afterwards] he became an independent farmer in Vărai, a village in north Romania surrounded by hills and forests. He lived with my grandmother, a fierce woman who knew how to make most things from scratch, and his mother-in-law, a short, devout woman whose spirituality combined Orthodox-Christian rites with old pagan rituals. I spent my first five years with

them and most of my childhood holidays after. I remember the snow being half a metre tall in winter and the fields full of workers in summer.

Things changed in the past 20 years – the village became lost between an attempt to modernise and an unwillingness to change. There are barely more than 100 people now, and no one has been born there in years. In January, 42 of [those] left were widowers living alone. My grandfather is one of them.

It is difficult to photograph my childhood place and see signs of decline everywhere, but I have found hope too: the people keep going, maintain faith, keep working as they used to.

I started *Little Red One* in summer 2019, but I had thought about it for seven years – ever since my grandmother died when I was 18. I realised I hadn't photographed her much and no one had recordings of her voice. It made me grateful my grandfather was still around – I photographed him every time I visited.

In 2019 I made *Little Red One* my final project for my photography BA (Hons). It is a chapter in a larger story, with my grandfather as the starting point. In a way this project is my attempt to cope with the passage of time.

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





'Untitled (Orthodox)' from *Little Red One*



'One summer ago' from *Little Red One*



# OPEN UNIVERSITY COURSES SUPPORTED BY THE RPS

## **DIGITAL PHOTOGRAPHY:** **CREATING AND SHARING BETTER IMAGES**

Available worldwide for **£200**

Course starts 17 October. Register by 2 September  
OU course code: TG089

This 10-week course for beginners to intermediate level provides a general foundation for people intending to tackle the LRPS Distinction.

## **DIGITAL PHOTOGRAPHY:** **CREATING A PROFESSIONAL PORTFOLIO**

Available worldwide for **£450**

Course starts 2 November. Register by 2 November  
OU course code: TZFM200

This 10-week microcredential is for competent photographers. You'll build a professional portfolio in your chosen genre as a way of working towards the ARPS Distinction. On completion you'll gain 10 academic credits from the Open University.

On successful completion each course will lead to an RPS certificate in digital photography\*

**For full details see [rps.org/openuni](https://rps.org/openuni)**

\* The certificate is available to non-members for a small fee



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## 6 OF THE BEST ONLINE EVENTS



Get swept away by the power of water to sculpt the landscape in the online event Shaped by the Sea

## MAKE WAVES

Explore the Atlantic coast with Theo Bosboom

### 1 SHAPED BY THE SEA Thu 9 Jul, 8-9.15pm

It is worlds away from the legal career he left in order to devote his time to photography. Since 2013, Theo Bosboom has explored the Atlantic coast of Europe, in every season and in all kinds of weather, taking a series of photographs around spectacular beaches in Norway, Iceland, the Faroe Islands, Scotland, Ireland, Northern Ireland and more. The results can be seen in his latest book, *Shaped by the Sea*.

Now the Netherlands-based landscape and nature photographer is to share his experiences in an online talk for the RPS on 14 July.

A tribute to the power that the sea has to shape the land, Bosboom's project also highlights some of the creatures living in the intertidal zone.

**Shaped by the Sea with Theo Bosboom is on 14 July, 8-9pm. To book visit [rps.org/shaped](https://rps.org/shaped)**

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

### 2 GETTING CREATIVE WITH YOUR LANDSCAPES

Thu 9 Jul, 8-9.15pm

Join the Landscape Group to learn how Glenys Garnett creates her imagery. Garnett started her own photography business in 2011 after achieving a first-class degree in graphic communication at Leeds Metropolitan University. Mark Reeves ARPS, [rps.landscape.events@gmail.com](mailto:rps.landscape.events@gmail.com)

### 3 DISTINCTIONS LIVE TALKS: TESSA MILLS FRPS

Thu 9 Jul, 5.50pm

Tessa Mills FRPS discusses contemporary photography with Stewart Wall ARPS. As the chair of the Contemporary Distinctions panel Mills explains what the RPS qualification involves, and why she values the genre's approach. Andy Moore LRPS, [andy@rps.org](mailto:andy@rps.org)

### 4 IN THE MAKING WITH GARETH MARTIN

Sat 11 Jul, 3-4.30pm

South Wales RPS member Gareth Martin discusses what he sees on his photographic journeys and how he produces his images. Rhys Jones ARPS, [southwales@rps.org](mailto:southwales@rps.org)

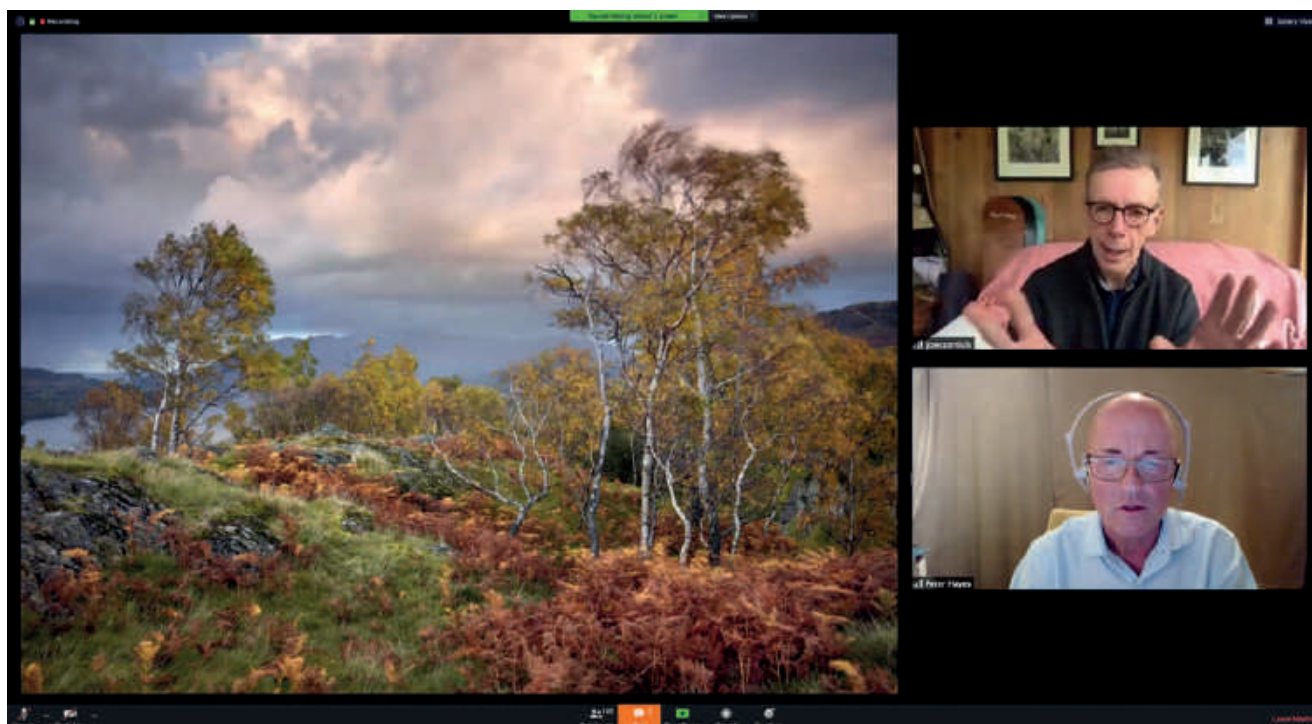
### 5 THE FAB THREE Tue 21 Jul, 6-7pm

An illustrated Zoom presentation with artist Rex Parker showcasing the work of Alvin Langdon Coburn, Edward Weston and Ansel Adams, whose timeless images helped to define 20th-century photography. Michael Pritchard FRPS, [michael@rps.org](mailto:michael@rps.org)

### 6 ADVENTURES IN SIBERIA WITH PAMELA JONES LRPS

Sun 26 Jul, 10.30am-12.30pm

In an online talk organised by the Western Region, Pamela Jones LRPS gives a flavour of the journey she took to Lake Baikal in Siberia. Her work has been sold internationally, bought by private collectors and featured in exhibitions in London and Bath. Suzanne Johnson LRPS, [western@rps.org](mailto:western@rps.org)



## VIRTUAL MADE REAL IN LOCKDOWN

The RPS is using technology to engage more people than ever, says Mike Taylor

**How quickly things have** changed in just a few months. Despite the many hardships of lockdown, it has advanced our use of technology faster than I thought possible.

I'm amazed at how quickly RPS staff and members have come together around digital technologies, enabling us to stay in contact and to continue sharing and learning.

Members are saying they feel more connected to the RPS and more able to take advantage of the learning opportunities on offer.

Consider this ... in May 2018, RPS headquarters ran 10 events attended by 119 people; in May 2019, we ran 18 events attended by 242 people; in May 2020, under lockdown, we ran 27

events attended by 3,242 people. These are crude measures but they show what is possible. It is thanks to the adaptability and hard work of volunteers and staff – as well as the responsiveness of our members – that we have achieved this and more.

And we are proud of the quality: these are not downloaded, self-led learning tools and guides, but fully interactive live activities. The new Distinctions Talks are live discussions including a Q&A with a global audience. Our workshops are interactive, with a maximum class size of 12 so the tutor can provide responsive individual guidance. We've also launched one-to-one Distinctions advice sessions, receiving incredibly positive feedback.

Amid this we ran an online Extraordinary General Meeting attended by 80 members, and moved all committee meetings online, with better attendance and huge savings in time and expense.

If you have not yet done so, I urge you to join us in this virtual world. If you want to try a workshop, please sign up and we'll help you from there. If you are a volunteer and need help, please ask.

We are learning together. As we understand your needs, we will develop better support and guidance. To find out more about the technologies we are using please visit [rps.org/virtual](https://rps.org/virtual)

**Mike Taylor is COO of the RPS**

**Above** The first virtual Distinctions Talk featured Joe Cornish HonFRPS (top right)





ALAN HODGSON ASIS HonFRPS  
President, The Royal Photographic Society

# ONLINE AND UPWARDS

Virtual events promise a more inclusive future



'What's past is prologue' by Alan Hodgson ASIS HonFRPS

**It is good to see the first issue of the new-look *RPS Journal*.** The extra pages certainly allow us to cover a wider range of genres. I am also looking forward to the monthly email newsletter. Considered together, these two publications will allow us to explore topics in greater depth.

As we continue to live through the pandemic, online RPS events have proved to be one of the successes of this unprecedented situation we find ourselves in and could well point the way to our future. I have attended some of them over past weeks and the benefit apparent to me each time is that of inclusion. One tangible advantage of an online event is that it is accessible to people irrespective of where they live. Even considering time differences, I have been in the company of members from North America, Europe, Asia and Australia, as well as the furthest corners of the UK.

There is another advantage that is no less real for some members of our community. Online activity brings inclusion to those for

whom group interactions, noise or travel in general is a significant and perhaps insurmountable hardship. A step forward for us to include a wider community.

Our past may be our prologue – a message seen on the statue outside the National Archives in Washington DC. I was visiting the city late last year and I wanted to note the thought for future consideration. It comes from Shakespeare – “What’s past is prologue; what to come, In yours and my discharge”.

My interpretation is that the past informs us – what we do next is up to us. There are many more online events planned and they can and should figure as a part of our post-pandemic future. If lockdown is part of our prologue, we must learn from this as we plan a post-Covid-19 RPS.

I look forward to interacting with more of you at our online events. I have groups, chapter and regional events on my calendar, and I hope to see you at some of them. Keep safe as we move from prologue to a more inclusive community.



## NEW RPS CEO STRIKES THE RIGHT NOTE

The RPS is to welcome Evan Dawson as its new CEO this summer.

Dawson, who has an extensive background in arts management, began his career as a lawyer. He comes to the RPS from Live Music Now, a charity that provides support and training for musicians nationwide.

“The RPS is a wonderful and historic organisation, helping photographers flourish throughout the UK and beyond, and shedding new light on important stories, perspectives and issues,” says Dawson, who is himself a passionate photographer and a composer.

“The Covid-19 pandemic has certainly brought home the importance of the arts in providing human connections and sustaining our imaginations.

“So I’m honoured and excited to have been chosen as the next RPS CEO, and am looking forward to working with everyone to develop a shared strategy for bringing inspirational photography to even more people.”

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

**“The past informs us – what we do next is up to us”**

# DISTINCTIONS

Learn from two high  
flyers at Associate  
and Licentiate level





### WHAT ARE RPS DISTINCTIONS?

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

### LICENTIATE (LRPS)

Applicants must show photographic competence in approach and techniques

### ASSOCIATE (ARPS)

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

### FELLOWSHIP (FRPS)

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



**Left** RAF Red Arrows during a display practice



## ARPS Applied

Malcolm English

**I was given my first camera –** a Kodak Brownie Cresta which I still have – by a neighbour when I was about 14 years old. It is one of the best presents I have been given, as photography has been a major interest in my life for more than 60 years.

Photography has formed a significant part of my life in many ways. In addition to being an active member and past chairman of a photographic club, I am group organiser of the RPS East Anglia Documentary Group. Both of these generate motivation and inspiration to further my photography.

I also enjoy being a judge on the local photographic society circuit, a role which provides wonderful opportunities to see a wide variety of work. Last, but by no means least, like so many amateur photographers I am the 'family photographer' – probably the most challenging genre, but also the greatest fun.

Photography has been a major factor in my career. It was largely as a result of freelancing as an aviation photographer – a ‘paying hobby’ – that I was invited to become editor of the monthly international aviation magazine *AIR International*.

I have had a lifelong interest in aviation. I was in the aerospace industry all my working life and hold a private pilot’s licence. It seemed natural to combine two of the loves of my life – the other knows who she is.

Photography also gave me the unique opportunity to fly in more than 100 different types of military aircraft, including with the Red Arrows, visit many exotic places and take part in numerous military exercises.

My Applied submission is a selection of aviation

photographs produced for magazines, books, newspapers and calendars. The majority were taken with digital cameras, but one or two are digital scans of transparencies. Most of the fast jet air-to-air photographs were taken during operational missions. My intent was to illustrate the characteristics and capabilities of some of the aircraft I have flown with.

As with other photographic genres, aviation photography covers a broad spectrum – from static subjects to fast jets, airshows and air-to-air. Challenges at airshows are chiefly associated with distant flight lines and the speed of the aircraft. The first can be solved

with a telephoto lens and the second with careful choice of shutter speed and panning.

Air-to-air demands a strong stomach (particularly fast jet and aerobatics), a knowledge of aircraft capability, skilled pilots and detailed pre-flight briefings.

In terms of time it was a big step from Licentiate, which I obtained in 1984, to Associate, achieved in 2016. Although I had to resubmit my Associate portfolio I didn’t find the challenge as great as achieving Licentiate. This was partly because my photography had improved during the interval and also that I was able to submit material on a subject I had

**Below** Spitfire Vc in the style of aviation artist Nicolas Trudgian

**“As with other genres aviation photography covers a broad spectrum”**







**Above** Dogfight. A composite image showing a Messerschmitt Bf 109 being pursued by a Spitfire

been photographing, sometimes professionally, for many years.

What next? Helping to ensure the future of the RPS East Anglia Documentary Group. This is a particularly testing time for a group that has only recently been reformed, but I am fortunate in having wonderful support and some very creative and active members.

Photographically, I have a *Magic of Light* project on the go, and a couple of projects, based on the north Norfolk coast, for the Documentary Group. In the current climate these have had to be put on hold, but I am taking advantage of the time available to process those images taken prior to the lockdown.

With a view to applying for a Fellowship in Documentary Photography, I shot a series of theatre images. It was one of the most enjoyable projects I have worked on, but arranging a portfolio is defeating me and I'm concerned about the technical quality. That said, I haven't given up and will shortly be calling upon the RPS advisory panel for advice.

## Statement of intent

My portfolio is a selection of aviation photographs produced for a variety of magazines, books, newspapers and calendars. Since specialising in aviation photography some 38 years ago, I have worked with historic, commercial and military aircraft in service within the UK and overseas.

The market for my work is equally varied and includes international professional and enthusiast aviation/technical and photographic publications.

My work is also used for marketing a UK air show. I have had four books published, two of which [focus on] aviation photography, illustrating the techniques I employ.

Whenever possible I show aircraft in their natural environment. Most of my fast jet air-to-air photographs were taken during operational missions.

My intent is to illustrate the characteristics and capabilities of some of the aircraft I have flown with.

**Right** RAF Phantom during aerobatics, photographed from another Phantom

### WHY THE PORTFOLIO WORKS

Malcolm English ARPS creates aviation images for editorial, marketing and publishing, and his submission demonstrates experience, depth of understanding and personal vision. The submission as a whole is visually cohesive, communicating the aims and objectives set out in the statement of intent.

Malcolm clearly has a level of access to his subject that most of us could not hope to get, but this does demonstrate how, when considering the subject for your submission, you should think about the level of access you will have.

Malcolm's technical ability, appropriate to the subject, is clear. It is obvious most of the shots will have been achieved in conditions that are cramped and subject to movement, but that has not been allowed to affect the composition or the focus on the point of interest.

Whether communicating the skill of precision flying or the performance abilities of the aircraft, for example the Phantom in steep climb seen to the right, Malcolm's intentions are clear. Working in very different lighting and atmospheric conditions he has presented a cohesive set of images whose colour balance, subject brightness and tonal range hang together.

---

Simon R Leach FRPS







## LRPS

Martin Searle

**It was only 10 or 11 years ago** that I began to be interested in photography. My wife, a florist, wanted better-quality photographs of her work. She bought a new camera but asked me, a non-photographer, to read the manual and help her with the settings. This resulted in a rapid learning curve for

me, but I was hooked and began taking many of her photographs.

I have always been keen on aircraft. As a child I wanted to join the RAF as a pilot but poor eyesight prevented this. The next best thing was to work in the aircraft industry and I undertook an engineering

apprenticeship with an aircraft engine manufacturing company. Although I left that industry many years ago my interest in aircraft has remained. I am a regular visitor to the aircraft museums across the country – there are 38 to my knowledge – and attend a large number of air shows each year.

**Above** Grob 109b motor glider from the AeroSPARX aerobatics team



**Right** CF-18 Hornet of the Canadian Air Force demonstration team in its 2018 livery





**Below** Hawker Hurricane MkIIc operated by the Battle of Britain Memorial Flight

Sadly, neither of these things are possible at present due to the Covid-19 restrictions.

One of the key challenges with photographing aircraft in either of these situations is getting in the right location. Air shows are popular in the UK and many photographers attend them, all wanting that position on the front line where the aircraft will be taking off or landing. I prefer to be more mobile in order to get a wider range of shots.

Photographing museum displays also presents its problems. Access to the exact position you would like is often not available and there is always background clutter to consider. The biggest problem, however, is lighting. The use of flash is not possible and there is always a mixture of harsh

electric lighting and a limited amount of natural light. I find a good tripod and long exposures are essential. I time my visits carefully as the use of tripods is not appreciated on a popular visitor day.

I spent nearly a year trying to prepare my submission for the Licentiate, going on trips specifically to cover the wide range of genres I thought was necessary to comply with the RPS requirements. This approach was not working for me as I could not achieve what I considered a cohesive portfolio of work.

During this process I attended an advisory day as a spectator. This was a fantastic eye-opener and I realised that for me the whole approach had been wrong. I scrapped the portfolio and started again, realising I

could meet the criterion by focusing on a subject area I loved.

I attended another advisory day but this time with my portfolio. Fortunately, it was deemed that very little work was necessary for me to reach the standard required. I cannot thank enough the RPS, regional groups and many individuals involved in organising the advisory days, which have improved my photography immensely. I would recommend members attend these events even if they have no intention of pursuing a Distinction immediately.

I recently started concentrating on black and white photography. Many aircraft have an inherent artistic beauty as well as being examples of exemplary detailed engineering design. The use of black and white can enhance the artistic form, removing other distractions.

**“Air shows are popular in the UK and many photographers attend them”**







### WHY THE PORTFOLIO WORKS

Martin Searle LRPS has based his work around a subject, aviation, although a theme is not required at this level. He has created a variety of photographs that demonstrate his understanding and ability in order to meet the Licentiate criteria.

There are close-up details with an appropriately selected point of focus, while more

distant photographs clearly emphasise the important element of the composition.

The portrait (above) is well executed, with good use of light and excellent depth of field so that the background does not become too distracting.

The movement we can see offers an insight into Martin's thought processes, as he makes decisions such as how to communicate the

speed of the jet (page 528) by allowing some blurring of the subject as it moves through the frame.

By way of contrast, movement is communicated in the photograph of the Hurricane (opposite page) through the use of panning and allowing the background to blur.

**Above** Flt Lt Chris Lyndon-Smith ('Red 4') of the RAF Red Arrows, 2018

---

Simon R Leach FRPS

## Distinctions successes Congratulations to these RPS members

### LRPS EXEMPTIONS

#### MAY 2020

Megan Carine, Yeovil  
Jennie Meadows,  
Middlesex

### LRPS EXEMPTIONS

#### JUNE 2020

Sean Doyle, Lincolnshire  
Scott Near, Edinburgh

### ARPS EXEMPTIONS

#### APRIL 2020

Lorraine Hamilton, Bristol

### ARPS EXEMPTIONS

#### MAY 2020

Ray Hobbs, Burry Port  
Vanessa Lees, Surrey

### LRPS

#### MARCH 2020

Urs Albrecht, Cordast

Jan Arnold,  
Shoreham-by-Sea  
Amanda Burgess, London  
Les Cornwell, Buckhurst Hill  
Wendy Davies, Alton  
Andrew Daw, Dunoon  
Hilary Dickson, Farnham  
Will Dickson, Farnham  
Kevin Flanagan, Aberdeen  
Linda Gates, Andover  
Isabella Hillhouse, Dunoon  
Atul Kshirsagar, Eastleigh  
Rob Lavers, Warwick  
Cameron Leask, Linlithgow  
Anthony Leech, Stafford  
Andrew Leonard, Ellon  
Beimeng Liu, Fuzhou  
Fengying Long, Leshan  
Roger Marks, Maidstone  
Andrew Mills, Ipswich  
(Muriel) Ann Nissen, Salford  
Francis Peckham, London  
Nicola Robley, Carlisle

Fiona Smith, Glasgow  
Jennifer Willis, Belfast

### LRPS

#### MAY 2020

Ingrid Abery, London  
Kate Barclay, Norwich  
Jane Barrett,  
Southend-on-Sea  
Philip Bedford, London  
Mary Braddock, Addlestone  
Victoria Ferrier, Redhill  
Judy Ford, Umlerleigh  
Catherine Knee,  
Lutterworth  
Yilan Song, Hong Kong  
(Hei Kong) Draco Wong,  
Hong Kong

### ASSOCIATE FINE ART

#### MARCH 2020

Gus-Al-Hussani, Ellon  
Kathryn Alkins, London

Jennifer Baker, Exmouth  
Alan Collins, Fareham  
John Foster, Leytonstone  
Paul Herbert, Jersey  
John Henry Histed,  
Chippenham  
Julie Holbeche-Maund,  
Nuneaton  
Thomas Cheng, Hong Kong

### ASSOCIATE FINE ART

#### JUNE 2020

Nigel Dutt, Exeter  
Adrian Park, Whitley Bay

### ASSOCIATE TRAVEL

#### JUNE 2020

Bob Chiu, Los Angeles  
Htet Hein, Singapore  
Checky Lam, Hong Kong  
Lung-Tsai Wang, Taiwan  
Kwok-Shing Yau,  
Hong Kong

### ASSOCIATE

#### NATURAL HISTORY

#### JUNE 2020

Jean Robson,  
Dumfriesshire  
Mark Cale, Stanmore

### FELLOWSHIP FINE ART

#### MARCH 2020

Polina Plotnikova, Bromley

### FELLOWSHIP RESEARCH

#### MAY 2020

Dr Derek Trillo, Stockport  
Kevin Casha, Malta  
Terry Flaxton,  
Shepton Mallet

### FELLOWSHIP

#### NATURAL HISTORY

#### JUNE 2020

Lakshitha Karunaratna,  
Sri Lanka



Above Bristol Blenheim Mk 1



# THE JOURNEY

Simon R Leach FRPS guides you through the three levels of RPS Distinction



**Above** Simon R Leach FRPS frequently speaks on the subject of personal creative development

**The three RPS Distinctions** together make up a creative journey. From Licentiate, through Associate and on to Fellowship, they encourage you to develop your understanding of photography.

The RPS Distinctions team and wider Society provide tools to help, such as talks, workshops and advice, but the creative spark must come from you.

Practitioners generally follow a logical process when learning their chosen artform. With photography, often the start is that exciting realisation an image can be captured.

You'll probably then run around photographing everything. Mostly your images are good enough, helped by in-built technologies. But occasionally a shot is not what you would have liked and you might wonder what can be done better. So what next?

## Licentiate

This level allows you to learn the photographic craft, composing images in different scenarios.

You will need more than ideas to exploit your artistic medium, from photography to film.

To communicate ideas clearly and effectively an artist learns which brushes and pigments to use. The photographer learns camera and lighting techniques, whether analogue, digital or mobile, using natural or artificial light sources.

You might focus on a varied subject matter and your personal voice may be unclear, but you will demonstrate creative ability and a high technical standard.

## Associate

Moving on, your ideas in photography will have matured slightly. You will know your craft and be comfortably in control of your device. While the most difficult conditions can still prove challenging, you should be able to create the image you intended. More importantly you will have started to understand the genre of photography, and photographers, that influence and excite you.

**“While the most difficult conditions can still prove challenging you should be able to create the image you intended”**

Although you might be unsure why you prefer the work of one photographer over another, there is something about the style and subject matter you would like to emulate. You should understand what you are trying to communicate and recognise others with a similar vision to yours. You are exploring an individual approach, and gaining a deeper understanding of how to edit, present, sequence and hang your work.

## Fellowship

At this point you will have a deep understanding of your medium and a wide field of reference. Your work will be cohesive in its use of craft and appropriate techniques. You will have an individual way of seeing and communicating, and your work will have an identifiable, distinctive and consistent style.

---

Simon R Leach FRPS is chair of the Documentary Distinctions panel and an Applied assessor

## It's a goal!

NOEL BENNETT ARPS

My five-year-old Labradoodle Bella has always provided an endless wealth of portrait and action photography.

This shot was taken at 8.30am in Westbridge Park, Staffordshire, with a good

coating of frost to help keep her cool. She loves running between the goal posts – or maybe I'm just good at throwing the ball. I shot the image from the bottom of a bank looking up to the sky,

which helped minimise distractions. I could have zoomed in but thought the space and full goal important for punch and composition.

After several rehearsals I was ready with my camera

on single point centre focus, at 2000th/sec shutter, f/2.8 shallow DoField, auto ISO choosing a value of 200, using a 24-70 f/2.8 Nikon lens (used at the long end) attached to a D810.



# Exposure

Enjoy the top entries from the last monthly RPS online photo competition, themed around happiness

### ENTER THE NEW-LOOK ONLINE COMPETITION

Exposure is the new RPS members' online competition. It will run bimonthly, with a special guest photographer selecting their favourite winning images. Submit your photos in response to a theme for a chance to win a full-frame, mirrorless Nikon Z6 and Z 24-70mm f/4 S lens (worth c£2,000). [exposure.rps.org](https://exposure.rps.org)





## Happiness

TREVOR DINGLE

The shot was taken around the corner from the office. I just liked how the sunlight and the message on the red wall were brightening up an otherwise dull street scene.

I had seen the graffiti appear a few days beforehand and although not normally a great fan of graffiti, on this occasion it added to the scene and I thought I would capture it before it was painted out or otherwise defaced. It needed some light so I took a camera to work on a promising day for the job.

I prefer film, so used colour print film in a



Cosina CT1G – a much underrated camera from the 1980s, of which I have several. It is small and light

so can be easily carried in my rucksack without drawing attention to itself or weighing me down.



## Getting the message

MYRA STOKES ARPS

This image was captured during the current Covid-19 pandemic, a few days after the government announced we were allowed to meet outdoors with a person from another

household. I was enjoying a walk in the Buckinghamshire countryside when I spotted these two women, clearly adhering to the social distancing rules

while enjoying the view and, more importantly, getting the message.

I took the image with a Sony RX100 VI, 24-200mm lens, 1/200 sec, f/10, ISO125.

# Richard Sadler FRPS

**The photographer and teacher Richard Sadler FRPS, who spent six decades documenting life in his native Coventry, has died age 92.**

Born in the city in 1927, Richard trained in photography at the studios of Edward Eves in Leamington Spa. At the time Eves had invented and sold the “one shot” colour camera, which led to Richard producing colour prints by trichrome carbro and dye-transfer processes.

He later held major photographic posts in the textile and aircraft industries in Coventry. With Sir Armstrong Whitworth he gained experience in publicity photography and research. Later he joined Courtaulds’ textile research laboratories and in 1960 became joint managing director of the colour laboratory HICOL, as well as director of his own commercial studios.

Joining the RPS in 1960, Richard became a member of the Distinctions advisory board and the Contemporary Distinctions panel. As the inspirational chair of the Contemporary Group, he edited its journal. In 2005 he received the Fenton Medal.



‘Weegee the famous’, 1963, by Richard Sadler FRPS



Richard Sadler FRPS by Mike Hallett ASICI FRPS

In the late 1960s Richard became involved with photographic education, first at the Coventry College of Art, Design and Technology, then at Derby College of Art and Design until his retirement in 1994. In 2005 he received an honorary doctorate from the University of Derby.

His continuing professional practice was, in its day, an unusual package. There was his long-term contract as in-house photographer with the Belgrade Theatre. He was specialist adviser on the arts panels of both East Midlands and West Midlands Arts. And his work appeared in the collections of the V&A Museum, the National Portrait



## Raymond F Ruddick HonFRPS

### Ray Ruddick died in

April 2020 aged 99. Ray was one of the last remaining medical photographers selected during the Second World War to photograph and document the injuries sustained by service personnel.

Ray served in the RAF as a medical assistant before becoming a service medical photographer. His principal role was as photographer for the orthopaedic surgeons Henry Osmond-Clarke and Reginald Watson-Jones, taking pictures of orthopaedic injuries sustained by airmen.

In 1947 Ray was invited by Osmond-Clarke to become his photographer in the newly configured orthopaedic department at the London Hospital, Whitechapel. This appointment re-established their working relationship, and in 1950 the orthopaedic department of medical photography was inaugurated.

Simultaneously, the long-established outpatient department of medical photography served other clinical departments. In 1969 the two departments merged, with Ray becoming the chief medical photographer.

A founder member and former treasurer of the RPS Medical Group, Ray also made 16mm medical films and in 1963 was awarded a British Medical Association gold award for his film *Muscle Function of the Fingers*. He recorded the consultant's commentary on magnetically striped 16mm film, originally while they sat in a bespoke soundproof booth he designed. Later, the projector would be housed inside the booth with the consultant sitting beside it. The projector had a tape recording facility that allowed for real time synchronous recording whilst projecting the film.

Ray was a pioneer of reflected ultraviolet light photography used for

photographing hidden lesions and as such worked closely with forensic pathologists. In September 1981, Ray used this technique in the Azaria Chamberlain 'Dingo Baby' case, photographing the child's jumpsuit.

Ray semi-retired in 1982 but continued working part-time until around 1993 at the London Hospital Medical College department of forensic medicine, where he documented the Turin Shroud.

Ray was an excellent teacher, mentor and department manager. Several of his protégés went on to run their own departments. His darkroom skills and technical excellence were an example to the whole team. In 1973 Ray was awarded the Rodman Medal and in 1983 received his Honorary Fellowship. He was also an accomplished pianist, gardener and angler.

**Ian Berle**



'Gypsy on gated road, Warwickshire', 1950, by Richard Sadler FRPS

Gallery and the Center for Creative Photography.

Over the decades Richard touched the lives of many as he captured the economic and cultural boom, and underlying poverty, of post-war Coventry. He will be best remembered for his portrait of American photographer Arthur Fellig, known as Weegee, who visited the city in 1963. Richard's image uses Weegee's technique of getting close to, and isolating, the action.

Richard, who died at home in Monmouthshire, is survived by his partner Sue Richardson and his daughters.

**Michael Hallett ASICI FRPS  
and Alan Cameron LRPS**

## David Briggs ARPS

### David Briggs, a

member of the RPS since the early 1970s, died on 16 April at the age of 79 having lost his battle against Alzheimer's disease and lower respiratory tract infection.

I first met David when I was the organiser for the North West Region from 2006 to 2016. He had taken early retirement from his career as a publications manager with VSEL – now BAE Systems – at its Barrow-in-Furness shipyard to concentrate on his photographic business.

Although he lived in the Lake District, David often attended the North West Region

meetings in Manchester. I co-opted him on the North West Region committee to organise two 'Walks in the Lake District countryside' events, one in the spring and the other in autumn, to photograph landscapes with glorious seasonal colours.

David was a passionate professional landscape photographer and used to run tutorials on landscape photography during the walks. These events were popular and well attended. In 2015 I had the pleasure of presenting David with the RPS Long Service medal.

David held many exhibitions of his

landscape photographs at various venues in the north-west. He illustrated numerous books, including the classic *Cockley Beck: A Celebration of Lakeland in Winter* by John Pepper and, with the late John Dawson, two titles on the Lakes, *Wordsworth's Duddon Revisited* and *A Dream of Eden*.

David is survived by his wife Jill, two daughters and two grandchildren. I have lost a dear friend, and David will be sorely missed by his family, friends and all those who knew him.

**Professor Afzal Ansary  
ASIS FRPS**



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# THE ART OF EVOLUTION

As the *RPS Journal* enters an exciting new era, Michael Pritchard FRPS looks back over its 167-year history

The changes to the *RPS Journal*, evident from the contemporary format and design of this issue, are just the latest in its 167-year history. The world's oldest photography publication, with a continuous history since 3 March 1853, the *Journal* just pips the equally prestigious *British Journal of Photography*, which first appeared in January 1854.

The Society recognised the need for a journal from its outset. It was intended to communicate its proceedings and report "the progress of photography both at home and abroad". Council believed the *Journal* would "receive not only the approval of the members, but the support of photographers in general". Nearly 3,000 copies of the early issues were printed – far in excess of the membership.

The design evolved from simple letterpress with occasional line engravings, to tipped-in photographs, and then to half-tone reproduction, with a shift from black and white to colour and, in 1970, illustrated covers. Each of these evolutionary leaps,

as with this issue's which you can read about on page 441, has been a response to developments in printing technology, and the changing role of the *Journal* for non-members and, most importantly, for the membership.

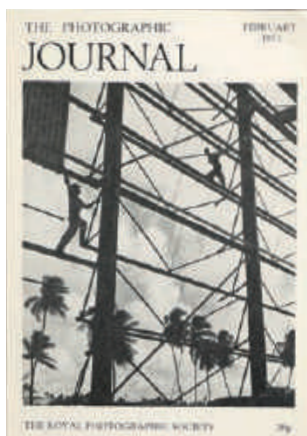
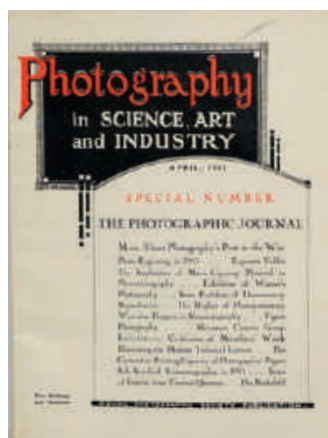
The *Journal* has reported and been part of the artistic and scientific debates affecting photography and is a key source for historians. In 1953 the scientific papers were moved to a separate Society publication, the *Journal of Photographic Science*, since when the *Journal* has focused on general features, photographers and the photographic image, rather than the equipment, optics and chemistry of the early years.

It is well placed to fulfil this role into the future.

## VISIT

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

Michael Pritchard FRPS is the RPS director of education and public affairs. A complete run of the *Journal* is held at RPS House, Bristol. The *Journal* from 1853 is available online at [archive.rps.org](http://archive.rps.org)



### Top row

*The Journal and Transactions of the Photographic Society of Great Britain*, May 1894;  
*The Photographic Journal*, April 1942;  
*The Photographic Journal*, January 1970;  
*The Photographic Journal*, December 1970

### Bottom row

*The Photographic Journal*, February 1971;  
*The Photographic Journal*, December 1971;  
*The Photographic Journal*, November 1972



Artist and writer Yayoi Kusama in her Shinjuku studio, Tokyo, Japan 2016, by Alex Majoli

## ALEX MAJOLI

The Magnum photographer remembers his second shoot with the ‘polka dot princess’



**With her striking red bob, Yayoi Kusama** is as recognisable as her immersive, highly Instagrammable polka dot-covered installations.

This portrait of the Japanese contemporary artist, now aged 91, was made by Alex Majoli, who is best known as a conflict photographer. It features in *Magnum Artists*, a new book showcasing portraits of leading fine artists of the 20th and 21st century by Magnum photographers.

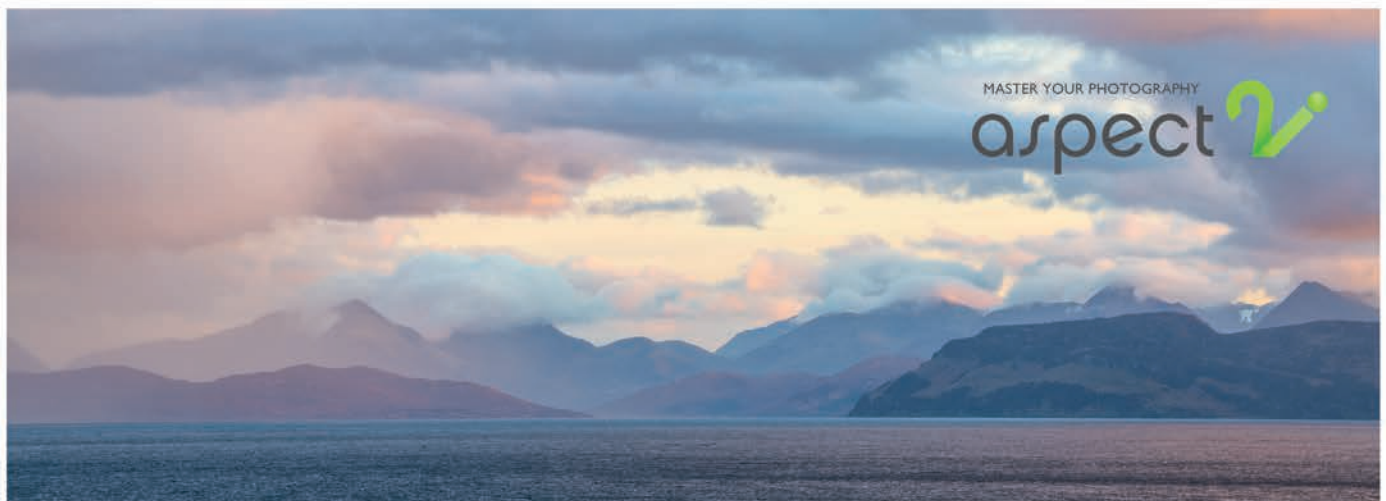
Majoli took this portrait, a commission for *Time* magazine’s ‘100 Most Influential People’ issue of 2016, at Kusama’s studio. “She was natural, fully immersed in her brush, her colours,” he said in an interview for *Time*. “In a portrait, you get a stiff smile, but when you give them a brush, they go.”

The shoot was the second Majoli had done with Kusama. He first photographed her in 1994, when he was the official photographer for the 1993 Venice Biennale and she was exhibiting her work in a mirror installation at the Japanese Pavilion.

“She’s been photographed millions of times, but I wanted to capture her unencumbered,” Majoli said. “People wear masks and act out in society through this facade, but artists are more vulnerable, they aren’t hiding from anything. Kusama wasn’t afraid of the way she would be portrayed by me.”

*Magnum Artists* is published by Laurence King. [laurenceking.com](http://laurenceking.com)





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