



From the Exhibition "Holi"
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e-newsletter

In this Issue

**Graham Hodgson FRPS
on Sunsets**

David Edge 'of and about'

South West Group Report

Sean Goodhart LRPS Profile

Exhibitions

Forthcoming Meetings

NE Group Organiser Vacancy

Contact

Welcome to the March issue of **Concept**.

This month our congratulations go to Mick Medley and Rod Fry. Both were presented with their 12 years Volunteer Certificates at the South West Region's Annual General Meeting.

Reading the SW Report, its good to see collaborative projects taking place and hopefully we will see more developing around the country.

This month we also welcome the Contemporary Group's new webmaster Dr Sean Goodhart. We also congratulate him on recently gaining his LRPS. A profile of Sean appears in this issue. Our thanks go to our secretary Peter Ellis LRPS for all his work 'holding fort' as acting webmaster.

Volunteers are essential in providing the many activities that benefit our group and at present we are looking for a new organiser for the NE group. Details can be found on the last page.

Hopefully the spring weather now (at least where I am!) will get us all out about with our cameras.

Christine Pinnington LRPS
Editor

*"If you want that picture, you
get that picture, under all cir-
cumstances"*
Peter Magubane



Image © Sean Goodhart LRPS.
Taken with his Holga Camera

Graham Hodgson FRPS reflects on... Sunsets

A rose by any other name may smell as sweet but a photograph of a rose cannot replace a real rose in our human experience. Imagine your garden border full of sticks with pictures of roses pinned to them. Perhaps you already use this idea in order to save work.

Leaving aside the commercial use of pictures of roses to illustrate their blooms, which is obviously handy, a photograph of a rose, I suggest, is only of artistic value to the discerning viewer if some aspect is shown that may not ordinarily be noticed or the presentation is taken to a new level. Interpretation rather than illustration. Take a look at Mapplethorpe's 'Flowers'.

So what has this to do with sunsets? As a former teacher of photography I have seen more photographs of sunsets than you can point a camera at and in most cases the words "so what" popped into my mind. Its not that I don't like sunsets, I do, very much, but a photograph of a sunset cannot replace the experience of the real thing.

Although your photograph may give me an impression of the scene, it will not be that much unlike everyone else's photographs of sunsets. What are you showing me that I haven't already seen; that I don't already know? That sunsets can be very nice and occasionally spectacular?



And so was born the idea of 'anti-sunsets', with perhaps a touch of subversion in mind. The main thrust of the images is the beautiful sky but with bits intruding, getting in the way. So for those of you who were wondering, yes I did notice the power lines, the poles, the aerial – that's the point. And the substitution of the electric lamp for the sun – what can I say and still retain some modesty?

I don't want you to get the idea that I am being totally negative and simply trashing sunset images. I was genuinely excited when I took these photographs and felt they had some merit, but for you, in looking at these images in a more measured way without the excitement of the capture, I expect you will have your own opinions which might include:

1. This is really serious stuff.
2. This is quite interesting and has made me consider images in a new way.
3. This is unlikely to help me win camera club competitions.
4. This is ridiculous: my child / granny / pet baboon (delete as required) takes better photos.
5. The choosing of Graham's care home should be given urgent attention.

Take your pick from the above, but please, not before a second look at the images.



Pictures *of* versus pictures *about*

David Edge gives us food for thought

This notion seems to give some people trouble.

I was recently asked to pick out five photographs of nature and selected these for their psychological content rather than the subject and I think they illustrate the difference fairly well. They are, respectively, 'of' (or as far as I'm concerned, *not of*) a flower, a rose, a squirrel, a tree, some leaves and a building.

They are '**about**' fear/ambiguity; dance; freedom-flight; being tangled and blocked; a nightmare.



Of a flower
About fear and ambiguity



Of a rose
About dance



Of a tree
About being tangled and blocked



Of a squirrel
About freedom and flight
© Janet Edge



Of a building and leaves
About a nightmare

South West Contemporary Group Meeting

Sunday 7th February 2016 at Dartington.

Rod Fry ARPS Reports

There was a short business meeting at which the group was advised that the South West Contemporary Group would be responsible for the RPS sponsored lecture in the South West.

Alixandra Fazzina is this year's speaker and she will be giving her talk at Plymouth University on 23rd March at 6.00 pm. Hopefully the change of day from a Sunday to a Wednesday will attract a bigger audience.

The Group had been approached by Jon Blyth to see if we could establish closer links with Plymouth College of Art. Liz Williams and Michael Pritchard have been informed and an affiliate scheme has been drawn up and sent to the College for their approval. The College is keen for us to work with the first year students on a collaborative joint project hopefully starting some time after the Easter break.

Fotonow, a non-for-profit community based company, are also eager to work with the RPS. They have offered the use of their premises St Saviours Hall, Barbican, Plymouth and have agreed to host this years RPS International Photobook Exhibition on the 29th and 30th October. We are all looking forward to forging closer links with the College and Photographic Community in Plymouth.

The rest of the day was given over to looking at project work.

Anna Goodchild enthralled the group with a series of prints made on tracing paper. The images were of the geological strata found around the coast at Torcross; even if to fully appreciate the translucent effect involved taking the backing paper off some of the prints!

Adrian Hough, a new member, wanted advice on his project on the Isle of Harris. The work was in three distinct strands documenting the decline in farming and fishing on the island, set against the relative prosperity of the manufacture of Harris Tweed Cloth. The images, showing decline on the island, resonated most strongly with the group. Adrian welcomed the group's input, which gave him food for thought for his next trip to Harris. We were then shown a portfolio of single images by a another new member and it was

agreed that the isolated coastline photographs had a strength and quality that should be pursued.

Martin Howse treated us to some exquisite black and white work from his field trips to Lukesland Gardens Ivybridge, and one or two pier photographs from East Anglia. John Wood showed the group more of his work of people who had overcome personal setbacks and tragedies in their lives and survived.

This image, taken at Budleigh Salterton where John Everett Millais painted the Boyhood of Raleigh, is part of Rod Fry's South Coast Geology Project.
© Rod Fry ARPS



All agreed that John had sensitively photographed the subjects. He then showed the group his collection of photographs of Newquay taken some 25 years ago, which he is hoping to get funding for to make a book of his time in Newquay.

Ken Holland shared his latest book of people in Art Galleries. The use of slow shutter speeds captured the people rushing through the galleries hardly stopping to view the art on show. Carol Ballenger gave us a flavour of her latest project, which culminated in a live evening of poetry, music and photographs. The work concerned seven journeys, both real and imagined, which had resonated with Carol throughout her life. The work was of the highest quality, really well researched and conceived.

Simon Gomery entertained the group with a set of photographs taken in and around Hembery Woods. Simon has recently abandoned his digital equipment in favour of a Fuji 6X7 camera. The results show three distinct strands; chaos, human intervention and delicate trees found in these woods.

I showed the group some more work from my Geology project which has been expanded somewhat to cover the South Coast from Berry Head in Devon to Dungeness in Kent. Several themes have been interwoven into the project including evidence of the Anthropogenic age, as well as artists that have drawn inspiration from the coast. Set against the backdrop of the geology and man's interaction with the environment.

Lastly, Graham Hodgson took us through a series of his photographs taken in and around Totnes, eloquently explaining what he thought of Conceptual Photography in diagrammatic form.

After a day full of interesting and varied projects the meeting closed at 16.15pm. Our thanks to Carol and Graham who held the meeting at their house.

Next Meeting

Our next meeting has been re-arranged for the 19th June 2016 at Carnon Down Village Hall, Truro Cornwall, starting at 10.30am. All CG and RPS members welcome.

Our New Webmaster, Sean Goodhart LRPS

I'm a PhD and Chartered Engineer specialising in control and automation of chemical industry processes, optimising their performance to maximise profitability. I've worked in the oil and gas industry since the late 1980s and travel the world with my job. I came to photography in my late teens and bought my first 35mm SLR second hand in a junk shop. In 2010 I bought my first DSLR to get better images of my daughters.

The desire to make different kinds of images returned and I now take much more than family snaps. I use a mix of cameras: DSLR, compacts and phones, with frequent returns to 120 roll film in Belair X 6-12, Diana F+, Hasselblad 500C, Holga and 35mm in my first camera, the Ricoh KR-10.



Image © Sean Goodhart LRPS.
Taken with his Holga Camera

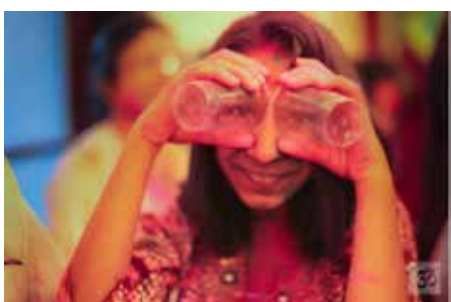
Exhibitions

Avajit Datta FRSA

An exhibition of Avajit Datta's work can be seen at York Teaching Hospital, Junction 7, main corridor, until 25th April. (There are no restrictions on times).

The exhibition on **Holi** has the themes of " colour and joy "

Holi (Holika) is a Hindu spring festival originating in India, but now celebrated worldwide, with a bonfire, joyous application of coloured powder and feasting. It remembers the piety of Prahlad who was placed on a bonfire by Holika, but was saved by prayer.



Images © Avajit Datta FRSA

CONTRA

Photographers

Peter Ellis LRPS
Keith Locke ARPS
Tom Owens ARPS

from the RPS East Anglian Contemporary group

Present a chapter in a long term collaborative project photographing the ever changing aspects of the docklands of the Orwell.



Beyond the Image Gallery
13 Red House Yard
Thornham Magna
Eye
Suffolk
IP23 8HH

27th May - 19th June 2016

FREE ENTRY
Open 1100 - 1600
Friday - Sunday
& Bank Holiday Monday



email:info@beyondtheimage.co.uk

Nigel Toobey FRPS

Nigel's exhibition "Simon on the Streets" opens on the 20 April at The Magic Gallery, Charing Cross Arcade, London. The exhibition ends on 29 April.

The exhibition was recently seen at the RPS headquarters, Fenton House, in Bath and was also featured in the January issue of **concept**.



Untitled SotS No 4 © Nigel Tooby FRPS

DICTIONS

Forthcoming Meetings

20th April - Conceptual and Contemporary Distinction Assessments for ARPS and FRPS.

Fenton House, Bath. Applicants and observers may attend the Associateship assessments.

ARPS enquiries arps@rps.org

FRPS enquiries frps@rps.org

21st May - Contemporary North East Meeting.

Venue to be announced.

Contact Patricia A Ruddle ARPS.

patriciaruddle@btinternet.com tel: 01904 783850

19th June 2016 - Contemporary South West Meeting

at Carnon Down Village Hall, Truro Cornwall, starting at 10.30am.

We are looking for a New Group Organiser for the NE Contemporary Group

Our current organiser Patricia Ruddle will be stepping down in the Summer and we are looking for a new organiser for the NE Group starting in September. It is not an onerous task and Patricia will be willing to give support.

If you are interested or would like further information please contact Patricia
patriciaruddle@btinternet.com tel: 01904 783850

Deadline for contributions for inclusion in the April issue is 20th April 2016.

News, reports, reviews, publicity, profiles, images, in fact anything of interest in the contemporary world. If you have any contributions you would like to have included, please email to:

photopinni@btinternet.com

Christine Pinnington LRPS

Editor, concept

the e-newsletter of the RPS Contemporary Group

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