

Contemporary North Members' Showcase

Issue 12

February 2024

Contemporary North

(Part of the RPS Contemporary Group)

Members' Showcase

provides a platform for contributors to our monthly meetings to display the work they have shared.

Contributors have curated their own images and provided the accompanying text making this a collaborative group venture.

24th February 2024—Meeting in person at Clements Hall, York

Chaired by Patricia Ruddle

Contributors:

Wendy North

Lyn Newton

Patricia Ruddle

Andrew Hersom

David Leighton

Rachel Ann Perry

Peter Bartlett

David Couldwell



Wendy NorthTravelling to Venice and the Carnivale with my new compact camera





Travelling with a light camera

Panasonic TZ200D

I travelled to Venice with my new and very compact Panasonic TZ200D.

What can it do?

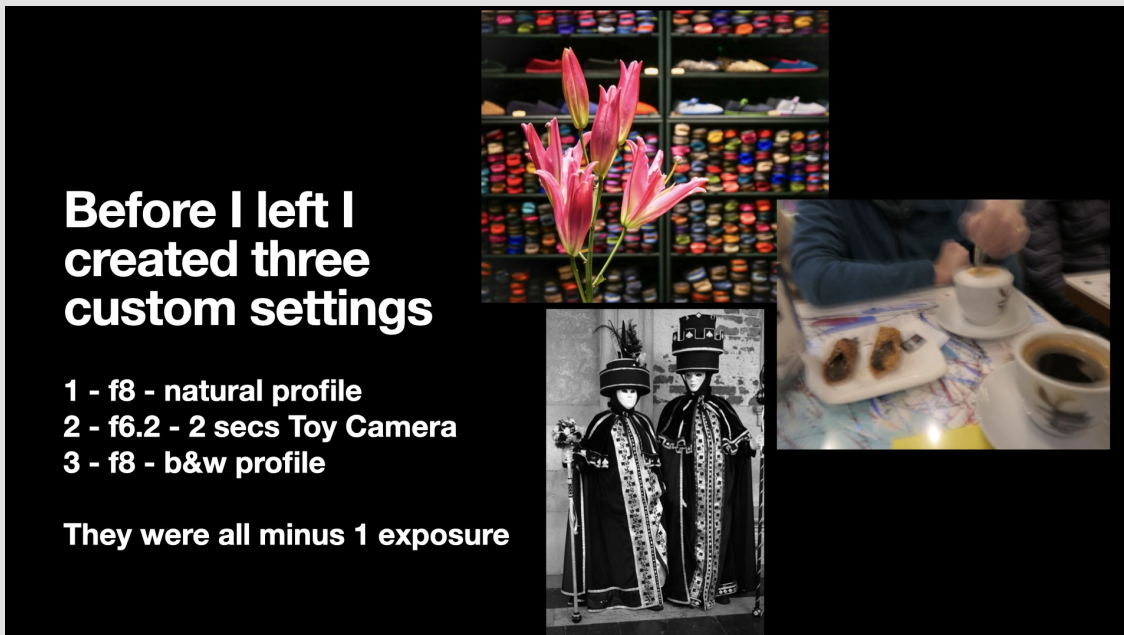
How will it perform?

I wasn't going for the classic Venice shots as I felt I'd done those in previous visits.

I'd not been there at Carnivale time before, so a focus on people would be central, though because of my love of pattern there would be other things that caught my attention.

My interest in Saul Leiter's photography meant that I was keen to see if I could catch some of the sense of movement and light that he captures so beautifully and so I set up a 'slow shutter custom setting'.

I discovered that I could also do in-camera multiple exposures - up to four images with an average blend mode. I'll share some of these images in a follow-up session.



Before I left I created three custom settings

- 1 - f8 - natural profile
- 2 - f6.2 - 2 secs Toy Camera
- 3 - f8 - b&w profile

They were all minus 1 exposure

Friday and it's wet but there is so much going on in St Mark's Square that I don't notice the rain.





One of the things I liked was that the `players` were also welcoming the audience and including them in their photo portraits.



The effect of the rain was to soften and mute the colours and I wanted to try out a cinematic effect to set a change of mood which I created during post-processing.



Waiting and watching!

I walked across to this lady after I'd taken her photo and we spent a lovely few minutes in conversation.

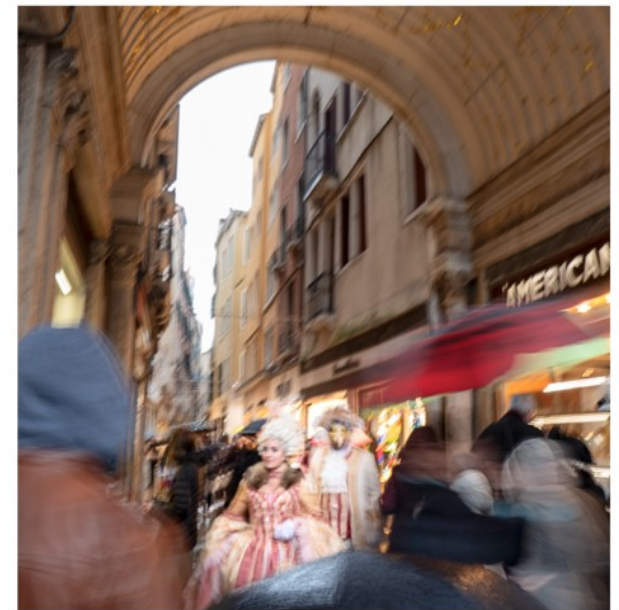
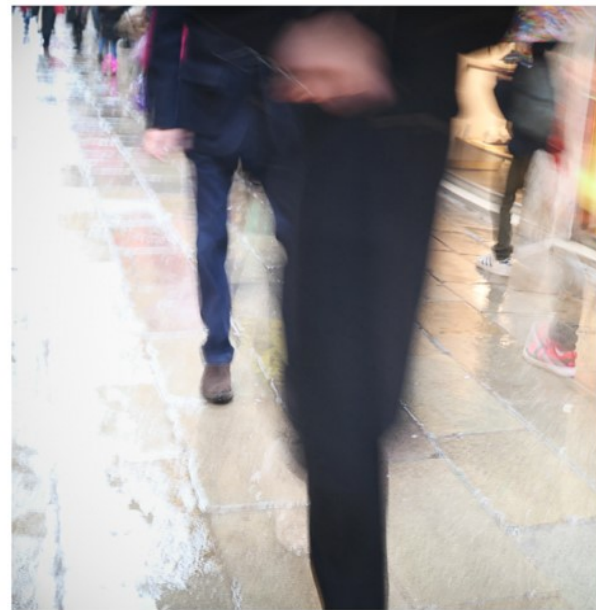
These are the original photos taken using two of the custom settings that I'd programmed into the camera.





Street view

I wanted to know the creative potential of this small camera so I created a custom setting to give a 'slow-shutter' effect and I also used the Toy Camera preset. I think the dark rainy day helped. I love the sense of movement in these images and the way the camera has rendered the light.





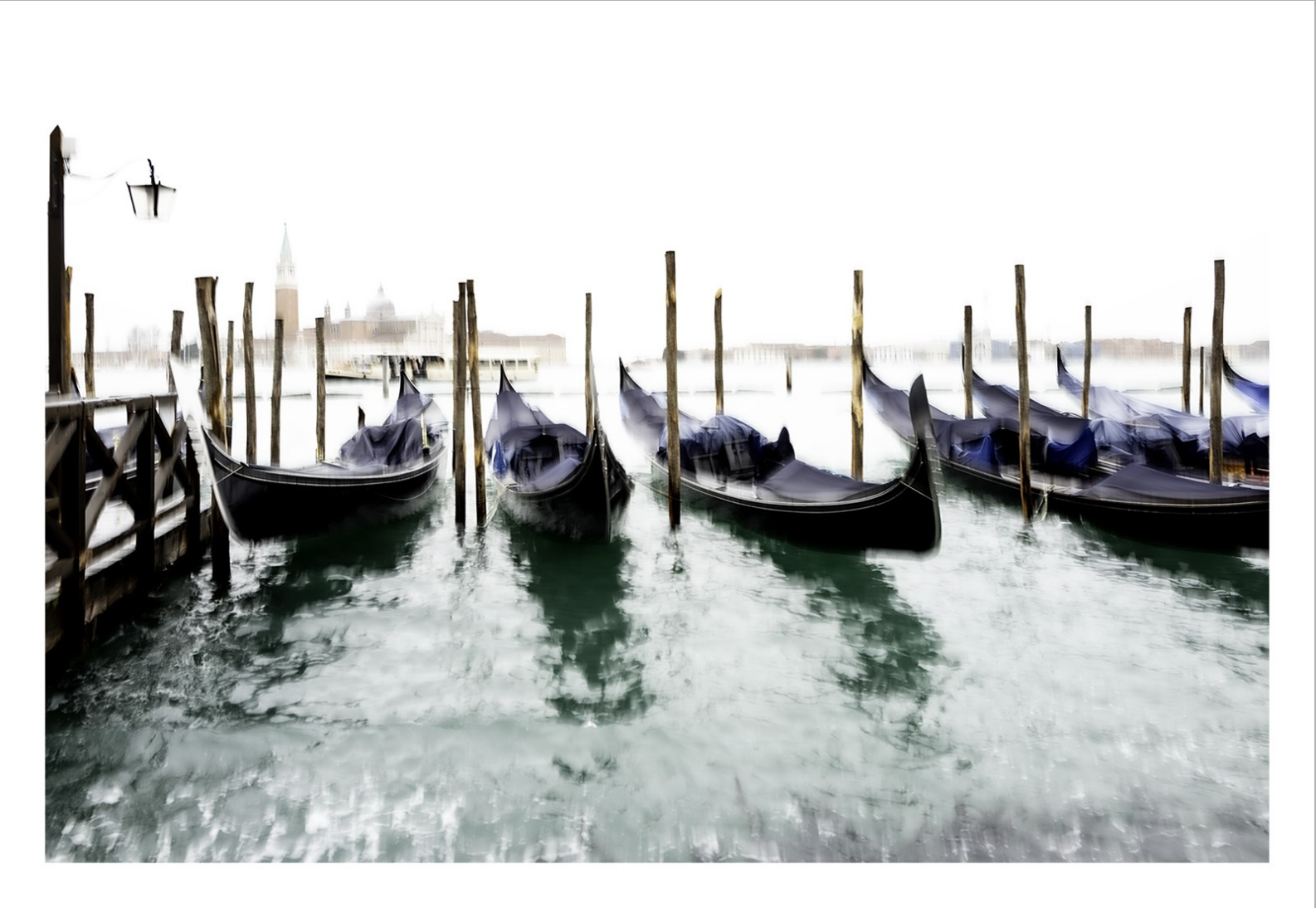
Why do I want to manipulate my images? I was thinking about images in the way a cinematographer might - to tell a story, create a mood, involve the viewer in a more emotional experience.



Where next?

Edit and select from the in-camera multiple exposure images I took in Burano and as I walked the streets of Venice.

Lyn NewtonCarnivale time



Venice and the week the Carnivale takes over—reality is suspended and life becomes a blur. Thousands crowd into the narrow streets to watch the players in ornate costumes promenade around the majestic campos. For a few brief days the city stops—steps back in time and excites and enthrals in equal measure. My images reflect the surreal nature of Carnivale life.



Masks gave the Venetians anonymity and equality—a short period when wealth and status did not matter and people had the freedom to be whatever they wanted. Anonymity also afforded a chance to express views without fear of judgement.



Amazing who one meets in the vaporetto queue.



A modern mask...?





Promenaders—the hire of costumes ranges from 150 to 800 Euros for the first day and half of this for each additional day. Little wonder people want to make full use of their outfits even when it means walking about in the pouring rain.





Part of the ritual is to sit in Florian's Café window and be photographed by the hordes as you have a leisurely lunch. Most people are in costume but the odd one without slips in!





Patricia Ruddle ARPSVenice Holiday

When I learned that our members Lyn and Wendy were going to Venice I thought that it would be interesting to show some of my Venice photos. I went over fourteen years ago for a week, January 2010. I had never looked at the hundreds of images on several DVDs. I was curious to see what I said about the city. And, to think about how my photography has changed, if it has.



The week was a rainy one, and I was continually cold, wet and lost. I didn't have a good impression of the place. What surprised me was that as a tourist, interested in taking photos, I took photos of a similar nature, that is, in panels. I concentrated on themes such as people at work, religious iconography, washing lines, and of course the all-pervasive mask industry.

I would probably take the same photos today, but perhaps in a more concerted way, if I were to go, but I will never go again.

















Andrew Hersom



Bench Shadows



Bench



Enjoying the sunshine



Free Drying



One arm shadow



Turning Round



Shadows four



We will go this way

David Leighton LRPS The Twitcher and the Knitter

At our February meeting I exhibited a short sequence of photographs shot in early September 2023 when on holiday in Rhodes. I called the sequence "The twitcher and the knitter".

While I sat by the pool a nearby couple attracted my attention. They were both preoccupied, hardly noticing each other. With my 70 to 300 zoom lens on my Canon EOS 5D mark 3 I shot a few images. Although I was quite near, I wanted to fill the frame and I wondered if they might have seen what I was doing as the lens is quite noticeable. After chatting to them I discovered the lady was knitting for her fifth granddaughter who was due soon and her husband was checking his notes for a talk on wild birds he was to give on their return home.





David LeightonOchi Day

A visit to Rhodes last year coincided with Ochi day – a Greek National Holiday. It marked the date of October 28 1940 when Mussolini issued an ultimatum to the Greek Prime Minister demanding that he could bring Axis soldiers through Greece and occupy unspecified areas or war would be declared. It is reputed that the Prime Minister replied with the single word *ochi* which is the Greek word for no although there is no actual evidence of this. His recorded reply was ‘Alors c'est la guerre!’, (then it is war) French being the recognised diplomatic language at the time.

Fighting began between the Greek and Italian armies on that day. The Greek population took to the streets shouting the word *ochi* as a matter of defiance.

The date is now a national holiday in Greece and Cyprus and is celebrated in both countries by military and student parades.

George, the pool lifeguard at our hotel offered to take us to the procession in Rhodes and knew a very good vantage point. I took my Canon EOS 90D with the 15-85mm EFS lens and ended up with 363 images!



The parade was watched by what appeared to be the whole population, with bands playing military music, national costumes being worn, and each group in turn being applauded by the crowds. Everyone appeared to be really proud particularly those lucky enough to carry the Greek flags.



Rachel Ann Perry An exploration of shape and form









Peter Bartlett ARPS TWENTYSIX STATIONARY ITALIAN BICYCLES

The origins of this series dates back to 2014 when I was working on a larger project in Central Manchester. I was attracted to the shape of the bicycle (the triangular frame and the circular wheels) within the geometry of the wider urban landscape. The series provided a gentle diversion from the more intense work on the main project and to be quite candid, I had no real thoughts on how it might evolve.

In 2015 I took a family holiday in Bardolino on the shores of Lake Garda. The topography of the town lends itself to the cyclist – the centre is largely pedestrianised, there are few hills and a corniche provides a traffic free route to Lazise in the south and Garda to the north. Many locals use a bicycle and of course cycles are readily available to hire by tourists. The isolated stationary bicycle is a common sight.

More Italian holidays followed and in 2019 I returned to Bardolino. By then I had accumulated a substantial number of images in the UK and various parts of Italy. I realised I should to do something with them especially as the Italian images made a cohesive collection suitable for a small book project.

I have long been a fan of the small books published by American conceptual artist, Ed Ruscha in the 1960s and 1970s. After considerable thought I decided to do what many other photographers have done over the last 60 years or so and use the broad design of one of Ruscha's books (Twentysix Gasoline Stations) as a template for a self-published book of the series.















Walking by the canal



Bridge number four



Under the bridge



By the canal

