

## Hi folks

And a belated Happy New Year. We've got another bumper edition of Concept, keeping you up to date with events and spotlighting some of the interesting work members are involved in.

One of the forthcoming highlights is the Contemporary SIG event 'A Day with Bill Jackson and Chloe Dewe Mathews' on 12th May which promises to be an excellent opportunity to meet up and hear these two talented speakers. Go to the Events page for a link to book online.

In our series on members of the Contemporary Group committee we are pleased to feature the work of group secretary Kate Wentworth and Duncan Unsworth who looks after the postal portfolio. And, as promised in our last edition, we have a special feature by Douglas May who has recently left his role as Chair of the Conceptual and Contemporary Panel.

We are also featuring an article by Sean Goodhart on using Instagram. Following Sean's instructions, I posted my first ever Instagram image! To get the juices going we have come up with the challenge of 'doorways' so why not give it a go.

And if you are living over in the Cumbria area you may well be interested in 'Is anybody Out There'.

It is always good to promote a sharing of experience between members.

Finally, Concept is a wonderful vehicle for showing images – your images – so please do think about sending in either an individual image or a panel, and if you are working on something you would like to tell us about we would love to hear.

Editor Lyn Newton  
Graphics Editor Christine Pinnington  
Contributions and comments to:  
lynconcept@btinternet.com



Members of the NE Contemporary Group in discussion at the January Meeting

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# A Day with Bill Jackson and Chloe Dewe Mathews



Image © Bill Jackson

12 May 2018

10:00 - 16:00

Regent's University London, Room T106

Inner Circle

Regents Park

London NW1 4NS

United Kingdom

## Book online

<http://www.rps.org/events/2018/may/12/a-day-with-bill-jackson-and-chloe-dewe-mathews>

Speakers Bill Jackson and Chloe Dewe Mathews will join the Contemporary SIG for the day at Regent's University London.

**Bill Jackson** is a conceptual artist working on performance and space-time photography, mapping natural spaces and man-made environments. Interactions with natural elements such as the wind or the tides are intrinsic to his process as he documents live performances over an extended period of time to produce his still photographs. His work has been exhibited in the UK and worldwide including The National Portrait Gallery and The Photographers Gallery in London, The Brno Museum in Prague and the Museum Of Contemporary Arts in Argentina. His work is also in many private and public collections.

**Chloe Dewe Mathews** will present projects 'Shot at Dawn' and a botanical commission for Chelsea and Westminster Hospital. 'Shot at Dawn' was exhibited at Tate Modern as part of 'Conflict, Time, Photography', with a book published by Ivory Press. 'A Modern Herbal: Experiments in Botanical Imaging' is now on permanent, public display in the Patient Transport Lounge at the hospital. Chloe's awards include the BJP International Photography Award, the Julia Margaret Cameron New Talent Award and the RPS Vic Odden Award and her nominations include the Deutsche Börse Photography Prize, the Prix Pictet and Paul Huf Award.

There will be an opportunity for attendees to show prints or books for review at the event.

The event is a short walk from Baker Street underground station, London. Please arrive at 10:00 for a 10:30 start. The finish will be at 16:00. Lunch is available at The Garden Café nearby.

Avril Harris

Email the event organiser: [avrilrharris@blueyonder.co.uk](mailto:avrilrharris@blueyonder.co.uk)

## Brian Steptoe FRPS Contemporary Group Committee Member



I have two roles: as a Committee member and as designer of the Group Journal

### Committee member

My aims are to keep abreast of happenings in contemporary photography outside the Society, especially in the world of photobooks. I continue my self-learning in this field, collecting successful photobooks, offering advice and following university-based teachings. As a founder member of the Group, I offer advice when contacted by other committee members, particularly on organisation and speakers for future Group events.

My personal photography is directed to projects rather than seeking individual imagery; projects with a purpose and value and not self-indulgences. I am also interested in opportunities to raise awareness and instil some of these values in members of the Society. My most recent (unfinished) project is about inequalities across people in London.

### Group Journal Designer

My role is to come up with layouts for forthcoming journals, editing images and deciding on sizes and placement of texts and images. This is carried out in collaboration with the journal editor, usually with alterations until complete. My tools are Adobe InDesign and Photoshop.

I set a timetable for printing the journal, have proof copies made and corrected as necessary and organise the print run. I also place Journal pdfs on [issuu.com](http://issuu.com)



Selfridges Suits © Brian Steptoe

Shoreditch Woman © Brian Steptoe



## Duncan Unsworth Contemporary Group Committee Member

My role is to look after the postal portfolio scheme which is run by the RPS Contemporary Group. This is a scheme whereby members circulate their photographs for critique by other members in boxes posted from member to member. It is always a joy to receive a box and see what new images people have put in as well as to read what others have written about your work. Looking properly at the work of others in the boxes and writing meaningful comments does take time but I think of it as a form of 'slow photography' and an antidote to the instant click of Instagram and Facebook. There are currently two circuits each of which has about ten members and five boxes circulating between the members. More members would be welcome.



My own photography started whilst studying Geography at university when I discovered a darkroom. Based on a portfolio produced there I then got a job in television and am still working in the industry nearly 40 years later. Still photography remained important to me as a means of exploring my own visual ideas and projects. I usually seem to have several projects on the go at once. Often the projects are very different from each other as at times I have used flatbed scans of objects, multiple exposures, different cameras or even images of renaissance paintings from the internet for different projects. The underlying thread is probably my curiosity about the subjects and how to show them.

The comments made by members of the postal portfolio helped to clarify my ideas about a current large project Another Viewpoint. From observations of general viewpoints my project became more specific, looking at the places marked on Ordnance Survey maps as viewpoints. The images include the viewing environment as well as some of the views and sometimes people's reaction to these 'official' views. A recent short project Dust to Dust, Salt to Salt came about when I discovered some negatives taken by my father in the late 1940s. Badly stored they had been damaged by a water leak. Rather than put them in the bin they got me thinking about the photographic legacy of most of us which, sadly, probably is the bin. My curiosity led me to prise them apart from each other and to see how the emulsion was covered in amazing salt crystals as if returning to an earlier chemical state.



Clifton Camp, Bristol looking SSW.



Symonds Yat Rock, Gloucestershire looking S.E.



The Cairnwell, Scotland looking SSW.



Dust to Dust, Salt to Salt

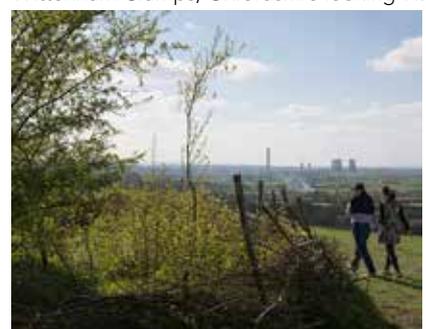
Ptarmigan Station, Cairn Gorm, Scotland looking W.



Victoria Pier, Kingston upon Hull looking SE.



Wittenham Clumps, Oxfordshire looking W.



## Kate Wentworth LRPS Contemporary Group Committee Secretary

When I volunteered to take on the Committee Secretary role from Peter Ellis, he helpfully sent me a job description - a list of what the secretary should do. Quite scary I thought, but not really onerous, wide ranging or demanding much imagination: provide administrative support to the Committee, coordinate meeting dates etc. etc.; and, for the AGM, circulate the papers to the whole group membership. Additionally, I would receive group membership updates and use them to send welcome emails to new members, and request feedback from those who have left. Easy maybe, but demanding efficiency. Oh dear, before the AGM this year efficiency failed and I omitted to circulate the minutes via RPS central to the whole Membership. Shame! Apologies all round! And then kind Lyn came up with the idea of sending the documents round via Concept - a much more digestible way of receiving all this documentation.



I took up photography seriously when I retired years ago and, after doing some darkroom work I went digital because it is more practical for an amateur at home. I joined RPS, and gained my 'L' in 2008 with a panel of black and white pictures of people, mainly taken in the Yorkshire Dales where I have a beloved second home. Living near London, I joined London Independent Photography (LIP), finding there an antidote to the style of (mainly very beautiful landscape) photography which got the prizes in my local Camera Club. I met Avril who for many years hosted a lively LIP 'satellite' group, and introduced me to a number of imaginative and original photographers and their work. I joined the Contemporary Group and gained hugely by attending a succession of their weekends at which photographers such as Simon Roberts and Laura Pannak made fascinating presentations. I also became very interested in making photobooks which seemed a better way for someone like me to present their work, rather than putting together RPS panels, and constantly seeking ways of exhibiting individual pictures. I entered my book To go to the Window in the 2014 pilot RPS photobook exhibition organised by Brian Steptoe; to my surprise and delight the book won me an RPS silver medal. Two years later I joined Brian's team organising the first RPS International Photobook Exhibition - hard work but highly successful and rewarding. I look forward to the next photobook exhibition which we hope will take place after the Society has become established in its new premises.



Image from the Window Book



Image from the Window Book



Grandson

2017 flowers



Image from my L panel



# Contemporary North West Report

Meeting 13th January 2018  
Samlesbury War Memorial Hall

Nine people attended with us able to welcome two new people - Roger Sykes, introduced by Ken Rowlatt and Richard Barrett who has recently joined the Royal and was using his free Group Membership to join us from Chester. It was good too to welcome Bob Singleton who lives near the Hall so attending is easy.

There was further discussion of the venue and it was decided we wanted to continue to use it. We had one half of the room we had used in November, but this was comfortable for us all and could hold a few more people. The screen is acceptable, and Alan's projector was good enough for us all.

## Future meetings

We agreed to meet every two months with the subject matter published two meetings in advance. We also agreed that the January meeting each year would effectively be our AGM where we look at the year ahead.

The next two meetings will be in Samlesbury War Memorial Hall from 13.00 to 16.00 on Saturday 10th March; theme "Three images that inspire you, and your responses to them." At that meeting we will also have to discuss the process for setting up and taking down images at the exhibition.

Saturday 19th\* May (originally 12th); theme "Current Projects and progress with them."

\*Since the meeting Brian Steptoe has pointed out that the national Contemporary Group will be holding an event on 12th May in London and he asked if we might change our dates, hence the amendment above.

## Exhibition

Alan has paid the £100 deposit for the venue and so the funds of the group are overdrawn, Those who take part in the exhibition will have to share the total cost of the venue.

Discussion on the exhibition centred around the title, "Revealing the Landscape" and whether members would be able to exhibit images if they were not landscape workers. I was of the opinion that the title could be bent to suit any style of photography, but following the meeting there was an e-mail discussion and the title has now been amended to "Revealing..." This will allow for a more inclusive exhibition and a wider range of subjects. For example I will be submitting prints of a project I have been pursuing on an amaryllis plant (see example below). Ken will continue with his fascinating work on land at Hollingworth Lake near Rochdale where the Manchester Regiment trained and camped in the First World War, and John will show some work on the Lakeland Landscape from the point of view of the walked, rather than of the spectacular views in calendars, postcards and the like.

Images discussed Ken discussed his images with us, showing a single composite full size and smaller versions of other images he intends to exhibition. He also produced the description he intends to use at the exhibition.

Alan Cameron LRPS



# Is Anybody Out There?



Cumbrian Coast © Keith Launchbury

In November I made a 'retirement move' to a small rural village near Allonby on the Cumbrian Coast. Familiar as I am with this stretch of the British Coastline, one loved by the late Raymond Moore, to actually reside here as opposed to being a visitor is a major change in lifestyle for me. While working for a living this was always in a city environment where there is a large and diverse population to cast into. Here, in Westnewton (CA7 3NX), it's going to be small beginnings for sure and establishing a discussion forum like Lancashire Monochrome won't be a realistic objective. I've much to thank LM for and over my 21 years as President my appreciation for all styles and genres of photography has widened and deepened. So, time to cast that first pebble into this new pond in search of like minds who may enjoy meeting up for the occasional chat and perhaps even going out to make some photographs in this part of the world.

I can be contacted most easily by email (there's no mobile phone signal where I am!):

[LaunchburyK@aol.com](mailto:LaunchburyK@aol.com)

Keith Launchbury FRPS

## Contemporary Group on Instagram!!

We have a vibrant community on the group Facebook pages but would like to expand that to other social media. We'd like to start some group use on Instagram, it's an easy to use phone app - also available as a full website for those who don't use their phone cameras! Effective use of Instagram means getting to grips with your hash-tags. The concept of "hash tag" might seem a bit alien but all that they (the hip folk who use them) mean is to put the "#" symbol in front of keywords in the comments so that they are flagged as keywords and easily found by search engines. It also makes it easy for us, as Contemporary SIG members, to search and comment on each other's work if we use a common hash tag.

Instagram might look like a lot of single images, but it is possible to post multiple images to create sequences or stories. There are plenty of contemporary photographers using Instagram for just that, for example Alec Soth, Dougie Wallace (Glasweegee) and Martin Parr are all frequent Instagrammers - Soth can be found as "littlebrownmushroom", Wallace as "dougie\_wallace" and Parr as "martinparrstudio".

Members of the Contemporary SIG who are users of Instagram are encouraged to tag relevant work that they post with the hash tag #rpscontemporarygroup

Let's get the conversation started!

Sean Goodhart, Webmaster

And to start the ball rolling - we are suggesting the theme of doorways - a metaphor for an opening to a new challenge and a new year!!

A note from the Editor, I have just posted my first ever hashtag on doorways. Even I found it easy. Just have a go tagging your photos with #rpscontemporarygroup .

## Douglas May FRPS



In 1983 I was seduced into buying a Leica M4P by a very astute camera salesman.

I then had to learn how to use it. I joined the Edinburgh Photographic Society and learned how to take photographs and aspire to take landscape photographs like Ansel Adams and Edward Weston.

Broadening my horizons, I joined the RPS and got an L and an A distinction in the visual art category. A Fellowship application to the Documentary and travel panel on the use of architecture by Mussolini to advance his political ideas was said by it to be a "near miss". However, the one thing it demonstrated was that I had moved on from taking visually attractive photographs to working through an idea to produce a visual statement about it. Shortly after that failure I joined the Contemporary Group. In doing so I felt that I had joined a group of people with similar aspirations to my own. The Group held a weekend in York and I was fascinated by Brian Steptoe's talk on how to put together a Contemporary submission for a Fellowship. It was to the Contemporary Panel that I decided to make my next application. Having developed a fascination with Japan, having visited it on a number of occasions, the topic for my Fellowship was the influence of the Japanese aesthetic on architecture and design in the Western world. The submission was successful and I was awarded a Fellowship in the Contemporary category in 2002. In the course of time I was invited to join the contemporary panel. I accepted and spent about ten years on it first as a member and then as chairman.

Over that period I have seen a perceptive and more positive acceptance within the Society of what contemporary and conceptual photography is all about. There were those in the Society who did not accept it and had the view that it was quirky, the words in the statement of intent had too much significance and that properly a photograph should stand wholly on its own merits. There was also a tendency amongst some members of the group to think of themselves as a beleaguered minority in the Society whose work was unappreciated and not accepted. This has changed.

There are a number of reasons why in the past ten years the cause of contemporary and conceptual photography has



Images: Yorkshire Schools  
Nos 1 - 3 (top to bottom)  
© Douglas May FRPS

advanced and received much more widespread acceptance.

The principal reason is the sheer quality of the successful submissions that have been presented by members to us. Examples include Simon Robert's hugely important photobook "We English", which photographed the English in their landscape in a way not done before, Richard Brayshaw's psychological thriller of spaces that invite the viewer in or repel him and the Malevich style deconstruction of ordinary photos into something quite extraordinary, by Tony Bramley, which was awarded "Fellowship of the year" in 2016.

One of the real pleasures of being chairman was being able to articulate to the Fellowship Board why the panel thought a submission was worthy of a recommendation for a Fellowship. It was also very satisfying to write in the RPS Journal to a wide audience why a particular Associate submission was recommended.

Many more members are beginning to realise the combination of photographic skill and the intellectual stimulation of realising an idea visually is so rewarding. I have particularly noticed this in discussions with members in Scotland at Society photo forums. Other members of the panel have experienced the same elsewhere. A Conceptual and Contemporary distinction is something to be really proud of because it is a rigorous examination of photographic skill and intellectual endeavour.

As I pass on the Chairmanship to Tessa Mills I was pleased to accept an appointment by Council as a member of the Distinctions Advisory Board where, hopefully, my experience will enable me to play a positive role in the development of distinctions.

As far as my own photographic practice is concerned the Contemporary Group has been very important in its development. The portfolio box enables me to try out ideas in the knowledge of a critical response to them. It encourages me to make new work and apply my own critical faculties to the work of others. I have been published in the Contemporary Journal twice with one submission on the home of the Spanish Composer Manuel de Falla and another "The essence of music" which combined portraits of a classical guitarist and his luthier and a Walton score in the former's repertoire.

Portraiture and music are recurrent themes in my work. Bruckner for thirteen was a series I made in May 2017 at a rehearsal by the Arch Sinfonia of Bruckner's symphony no 7 for thirteen instruments at the Swaledale Festival. I recently also did the art work for the LP and CD release of an album by folk singer Daniel McGeever.

History also forms an important part of my photographic work. Recent projects have included a book based on the Ballad of Reading Jail and Democratic Oppression. An ongoing project relates to the Yorkshire schools which featured in Dickens's Nicholas Nickleby.

I am also a keen collector of photobooks and photographs. My taste is eclectic with Sugimoto, Sudek, Jorma Puranen, Paul Hodgson, Christina de Middel, Koos Breukel and J H Engstrom being amongst my favourites.

# Update from the East Anglia Contemporary Group

The EACG group is a mixed bag of professional, semi-professional, amateur photographers and artists. We meet rarely, only coming out of our personal zones of interest to prepare work for joint exhibitions that are equally as rare. We value these meetings in that they are held to achieve something rather than just meet up by rote.

This latest meeting took place on 20th December at the Landguard café overlooking the deep water terminal of Felixstowe docks – apparently the biggest single tourist attraction in Suffolk. It was noisy, being full of little people putting their parts on. I'm sure parts were never put on like this when I was a little person but times change.

Not all of our group could make this meeting owing to other commitments but the four elderly members attending were joined by a much younger person aged 23 who has now lowered our average age to 53 years 6 months from 63 years 9 months! Hurrah for Callum joining. He is a fellow large format photographer currently working in B&W.

We discussed our forthcoming exhibition – MEUS, that will be held for the duration of July 2018 in Ipswich. It follows on from the international Photoeast festival that will run from 24th May – 24th June in Ipswich and surrounding towns. I have asked for our group to be included but I don't hold out much hope of that as we failed to secure a place in the 2016 expo. I am not too worried about that as I believe we would be swamped by the scale of the other offering. Rather, we are treating Photoeast as an appetiser for ours.

I decided to treat this meeting like a tutorial for a university assignment where I wanted to see progress on work being made. Everyone showed examples of their edits and it is all very encouraging and represents the different mindsets in the group. This fits with our title which is literally 'of mine' and perversely fits with the Photoeast theme of 'Belonging'.

I'll be working up artwork during January so posters will be supplied in plenty of time for publishing through Concept.

So it is all good on the Eastern Front of the EACG."

Tom Owens ARPS

Editor's note: since Tom's last report he has added 'I have now heard back from the organisers of Photoeast 2018. They are keen to support us and we to support them. We may not have a formal part in the International festival but we will more than likely be on the billing by their promotion of our event on their website. They would like a reciprocal arrangement advertising the festival from 24<sup>th</sup> May -24th June. I'll attempt to post something on our blogs. Their website and social media stuff is [www.photoeast.co.uk](http://www.photoeast.co.uk)

[www.facebook.com/photoeastuk](http://www.facebook.com/photoeastuk)

The MEUS exhibition will run from 4th July – 28th July at the Frame Workshop Gallery, St Nicholas Street, Ipswich, IP1 1TJ.



Behemoth in the Mist © Tom Owens

## Stop Press

It was just a normal day in Scary Wood. Tom Owens and Peter Ellis were there busily involved in a Journal packing exercise when out of the blue – a surprise presentation of a Certificate of Appreciation appeared, sent from Avril herself. The Certificate was presented to Peter by Tom in recognition of his 4 years service as an RPS volunteer. Well done Peter, now back to the packing.....!!



Peter Ellis (left) and Tom Owens (right)

# Report of the North East Contemporary Group

20th January 2018

Neil Wittman ARPS Reports

Our first meeting of 2018 on the 20th January was held at the Mogul Image studio in Wakefield with our very generous hosts, Elaine and Nigel. As always, we had a very interesting afternoon of discussion and viewing of members work that included presentations on screen, books, and a book in a box of excellent prints. Twelve in attendance with eleven showing work.

Christine Carr brought her copy of 'Twelve on a roll' by Robin Dale to share with us. Renowned for his documentary work on Middlesbrough and Teesside in the 70's utilising vibrant colour. Christine bought her signed copy in 2013 available via [www.artscene.co.uk](http://www.artscene.co.uk)

Graham Low showed us "A presentation expressly created for the delectation of the RPS NE Contemporary Group", an update on his Hull Heritage Walk 2017. Graham has an uncanny knack of spotting 'found irony' with both poignant and funny results.

Peter Bartlett brought his shiny new deluxe edition of his Holmfirth book of which we saw the first edition at the previous meeting. <http://www.blurb.co.uk/b/8329876-holmfirth-a-west-yorkshire-town>. He shared his book 'Aftermath' with us. This book documents the aftermath of the bush fires of the 7th February 2009. This deeply moving book documents facts and figures from the tragic events alongside firsthand accounts of the destruction and loss of life. The photographs Peter chose to use are those of the trees and vegetation renewing as only nature can. <http://www.blurb.co.uk/b/8362260-aftermath> We were able to compare SAAL and BLURB produced self publishing options with Wendy North who showed her travel photo books of Umbria and Venice.

Jim Souper talked about his project 'Island Stones'. Originally created for the Art and Archaeology Summer School he attended Jim talked about how he is taking the project forward and presented some excellent monochrome work from the Isle of Lewis to Barra.

<http://www.jimsouper.co.uk>

<https://spark.adobe.com/page/u2KyWtOCAQhYj/>

Avijit Datta showed a super project on women and dance. I asked for opinions on images that I may use for an RPS Fellowship attempt this year (basically metaphors for reality, the conscious self and the subconscious self), the feedback was encouraging. The vote on possible colour themes came out at 50/50, thanks for that guys. Nigel suggested that I make a single image out of my 'colourful' panel.

Discussions and comments on all the work presented was very insightful and freely given, a great group to be a part of.

Neil Wittman



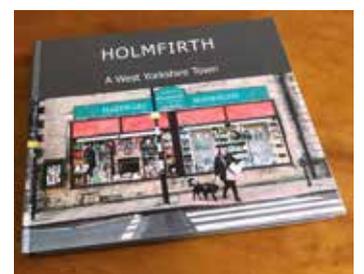
Panel © Neil Wittman ARPS



Robin Dale signing a copy of his book  
© Christine Carr LRPS



From the series Hull Walk  
© Graham Low LRPS



HOLMFIRTH - A West Yorkshire Town ©  
Peter Bartlett



Breibhig Standing Stone ©Jim Souper ARPS

© Wendy North's self published book Venice



# RPS SW Region Contemporary Group

Annual Report 2017 to 2018 for the South West Region

AGM on 25th February 2018.

**Introduction** The South West Contemporary Group is a small but enthusiastic bunch, keen to explore a personal approach to our photography. Usually this would entail building up a series of connected photographs on a particular project that is of concern to the photographer. Very often the meaning conveyed by the picture is more important than what the photograph is of.

In the South West our membership remains constant at 30 +/- but if you would like to find out more about Contemporary Photography you are most welcome to come along to our meetings.

**Activities** We meet on a regular basis to review our work, in an open friendly non-competitive environment with alternate meetings held in Cornwall and Devon.

**Special Interest Group – Co Chair.** On the 25th November I was elected Co Chair of the Special Interest Groups along with Janine Freeston from the Historical Group. It is our job to represent the SIG's on the newly formed Representatives Committee.

**Representatives Committee** The REPCOM held its first meeting at Bath on the 2nd February. At this meeting Janine and I were elected co-chairs of the Representatives Committee. All the standing committees of the Society are represented on this committee and it is our job to carry review of all the activities of the Society. A report is then sent to Council. We have decided that our first task is to focus on Society Communications.

If any of you have any queries suggestions for improving communication in all its forms in the first instance could you either get in touch with your RO and or a SIG. Or you can contact me direct.

Rod Fry

08-02-2018

## What's On

### Odyssey

**2nd to 30th March 2018**

Edinburgh LoFi's new exhibition Odyssey explores the journey and what it means to come home.

Tuesday 6th March- 6 to 7:30pm evening opening event with refreshments .

Art and Design Library,  
Central Library  
7 George IV Bridge, EH1 1EG  
[edinburghlofi.com/news/exhibitions/odyssey/](http://edinburghlofi.com/news/exhibitions/odyssey/)

**ODYSSEY**  
Edinburgh LoFi

A group exhibition of traditional and alternative photography at the  
**Art & Design Library**  
(within the Central Library on George IV Bridge)  
**2-30 March 2018**

telephone: 0131 242 8040  
email: [info@edinburghlofi.com](mailto:info@edinburghlofi.com)  
website: [www.edinburghlofi.com](http://www.edinburghlofi.com)  
image by D Tainsh

**EDINBURGH**  
THE CITY OF EDINBURGH COUNCIL

# British Photography from the 1970s FILM PREMIERE & SEMINAR DAY Martin Parr Foundation

316 Paintworks  
Arnos Vale  
Bristol BS4 3A  
20.04.18 - 21.04.18

The Martin Parr Foundation is pleased to present a programme of events, over the course of two days, celebrating and exploring British photography from the 1970s.

## **DO NOT BEND: THE PHOTOGRAPHIC LIFE OF BILL JAY (93 MINS)**

Friday 20th April 2018 / 6.30 to 9.30pm

World premier of Do Not Bend: The Photographic Life of Bill Jay, produced and directed by Grant Scott and Tim Pellatt.

Magazine editor, writer, lecturer, photographer, evangelist, mercurial force; Bill Jay was all of these and more. Bill Jay ignited the fire beneath British photography in 1968 with his magazine Creative Camera and fanned its flames via Album magazine, the ICA, the RPS, and camera clubs and polytechnics across the land before de-camping to the University of New Mexico and on to Arizona State University. His lectures and teaching created a generation of American photographers, teachers, curators and publishers. He wrote twenty books and over four hundred articles, living a life filled with controversy and passion. Do Not Bend: The Photographic Life of Bill Jay documents his life through archive images, audio and photographs alongside interviews with his friends, colleagues and family including Martin Parr, David Hurn, Homer Sykes, Ralph Gibson, Paul Hill, Brian Griffin, Daniel Meadows, Alex Webb, John Benton-Harris, Sue Davis, and Mary V. Swanson amongst others.

Following this screening, Martin Parr, Grant Scott, David Hurn, Brian Griffin and Daniel Meadows will discuss the film and Bill Jay's impact on the world of photography.

## **SEMINAR DAY**

Saturday 21st April 2018 / 9.30am to 4.00pm

In conjunction with RRB Photobooks

### **John Myers**

Myers was shooting a mixture of portraits and urban landscapes in the Birmingham area in the 1970s in a project called 'Middle England.' He is currently working with RRB Bristol to publish his full archive.

Marketa Lusacova in conversation with Ken Grant. Lusacova has lived in London for almost 45 years and photographed in the East End in the 1970s. This work culminated in a show at the Whitechapel Gallery.

### **Peter Mitchell**

Mitchell's landmark colour exhibition 'A New Refutation of the Viking 4 Mission' was shown in 1979 at the Impressions Gallery, York. Peter will discuss the ideas and concepts behind this and his other bodies of work.

### **Sirkka-Liisa Konttinen**

Finnish photographer Konttinen has lived and worked in the Newcastle area for nearly 50 years and is a co-founder of the Amber collective. She will talk about her Byker work from the 1970s which was recently acquired and shown by the Tate Modern. More recently Sirkka returned to Byker and photographed the new estate and its inhabitants that replaced the original community for her project Byker Revisited.

### **David Hurn in conversation with Martin Parr**

Hurn was a pivotal figure of this decade, working both as a fashion photographer and photojournalist. At the time, his London flat was almost regarded as the creative hub of British photography. He will be in conversation with Martin Parr.

Contemporary Group members will be familiar with many of the participants as they have been speakers at our Group Conferences. Daniel Meadows was a speaker in 2009, shortly after Bill Jay's death and spoke about Bill on the day. Brian Griffin spoke in 2010, Sirkka-Liisa Konttinen in 2011, Marketa Lusacova in 2013 and Peter Mitchell was a speaker in 2015. David Hurn spoke at an early group event in about 1990.

<https://www.martinparrfoundation.org/events/british-photography-from-the-1970s/>

**North West meeting at Samlesbury War Memorial Hall, Cuerdale Lane, Preston PR5 0UY**

**10th March 2018 1-4 pm**

The theme is 'Three images that inspire you and your responses to them'.

Contact - Alan Cameron

alan.cameron@me.com Tel 01253 829114

Mob 07825 271344

**North East meeting at Central Building 2, 13 Bullring, 3rd Floor, Suite 4, Wakefield WF1 1HB**

**17th March 2018 1.30 – 5 pm**

Contact – Patricia Ruddle

patriciaruddle@btinternet.com Tel 01904 783850

**An Elizabethan Progress, exhibition to accompany the photobook.**

**7th April to 5th May 2018**

Heritage Gallery, Greenwich University, Queen Anne's Court, Old Royal Naval College, London SE109LS.

Curated by Brian Steptoe

**Contemporary North West Exhibition 'Revealing the Landscape'**

**10th – 28th April 2018**

Lytham Heritage Centre, 2 Henry Street, Lytham St Anne's, Lancs FY8 5ES

Contact Alan Cameron alan.cameron@me.com

Tel 01253 829114 Mob 07825 271344

**Conceptual and Contemporary Photography Distinctions Assessment**

**18th April 2018**

Fenton House, 122 Wells Road, Bath BA2 3AH

# MEUS - an exhibition 'of mine'



Taken from the series 'Transferral' Keith Locke ARPS

Keith Locke, and his fellow contemporary photographers:

Callum Beany

Peter Ellis LRPS

Kevin Marrable

Tom Owens ARPS

are exhibiting for the month of July in this central Ipswich gallery. We are exhibiting work from our own series of studies made in the region.

## July 4<sup>th</sup> - 28<sup>th</sup> 2018

Frame Workshop & Gallery  
St Nicholas Street  
Ipswich  
IP1 1TJ  
Tel: 01473 400692  
www.frameworkshop.org.uk

Organised by:  
The East Anglian Contemporary  
Group of The Royal Photographic  
Society  
Tom Owens: 07795481962  
e: contemporaryea@rps.org

Private View 4th July 2018 1830-2030 Pay & Display Car Park adjacent to the gallery

**Deadline for contributions for inclusion in the next Issue is 16th April 2018.**

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: [lynconcept@btinternet.com](mailto:lynconcept@btinternet.com)

Concept The e-newsletter of the RPS Contemporary Group

Lyn Newton LRPS, Newsletter Editor

Christine Pinnington LRPS, Design and Layout Editor

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