

VISUAL ART GROUP NEWSLETTER

September 2019 NO.4

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY



"Waves" by Dr Lee Tze Yuen ARPS

Welcome to the latest edition of our Newsletter.

I hope this stunning photograph will be a joy to all. It shows us what makes visual art so inspirational.

Especially this month go to two of our members, Dr Lee Tze Yuen, who lives in Hong Kong and John Cavana, who lives a bit closer in Oxfordshire, for sharing thoughts and experiences on their journeys towards the RPS Associate Distinction.

The 2019 Members' Print Exhibition

Open: 6th - 21st December:

Official Opening: 7th December at 11.30am.
Free coffee and cakes!! Please note the gallery closes at 2.00pm on a Saturday.
Other opening hours vary so please check.

The Point
16 South Parade
Doncaster
DN1 2DR
South Yorkshire
Entrance: Free

<http://www.thepoint.org.uk>

The Point, home of Doncaster Community Arts, is well placed between our other exhibition locations of London and Edinburgh and is a contemporary art gallery and café within walking distance of the town centre.

More information on parking, opening hours, accessibility issues etc can be found on their website as above.

Please support your Visual Art Group in what is a new venture for us in our attempts to provide more varied locations for our members.

We are confident that this display of the full 107 pictures will provide a quality and inspiring viewing experience and a suitable finale to our 2019 exhibition roadshow.



The 2020 Members' Print Exhibition

Open: 21st March – 4th May

Patchings Art Centre
Oxton Road
Calverton
Nottingham
NG14 6NU
Entrance: Free
www.patchingsartcentre.co.uk

Some of you may be aware that, owing to changes in our exhibition team and the proposed refurbishment of our regular exhibition venue at Croydon, we had to defer the opening stages of our exhibition programme.

However, thanks to a lot of hard work and a bit of luck, we are now in a position to announce that the members' print exhibition programme for 2020 will go ahead only slightly later than usual.

We have booked Patchings Art Centre in Nottingham for our opening location and the pictures will be on display there from the 21st March through to the 4th May. The Edinburgh International Exhibition of Photography will follow for some 50% of the pictures as normal and the team are currently attempting to source a final venue for later in the year.

For those of you keen to get your work ready for submission the closing date is likely to be around the end of November and entry forms will be emailed to all; they will also be available on our website. As previously, a maximum of four entries per person will be allowed.

More details will be available as appropriate.

Residential Weekends

Autumn 2019:

27th – 30th September: Liverpool

Spring 2020:

24th – 27th April: Stratford-upon-Avon

Liverpool will host this year's autumn residential weekend. It has been a successful call to a highly popular city with a contemporary buzz, famous for the richness of its architecture, its culture, its maritime history and of course the Mersey, but although we are booked to capacity, we just might be able to release another room or two for any latecomers. Speakers will include:

Nat Coalson ARPS, an American photographic artist and graphic designer who will illuminate key concepts and techniques for creating stronger images through applied photographic design. Going far beyond composition, you'll learn how a comprehensive photographic design methodology leverages conscious awareness and a structured creative process to craft successful photographs in all styles and genres. His talk will be complimented by a city workshop;

Carol Emmas, a photographic artist and writer whose work has been from the patina of oxidised metals, weathered wood and various found textures in our everyday world;

Mark Reeves LRPS who creates large or intimate landscapes in a range of different styles including impressionism (using ICM), abstraction and minimalism;

Mark Snowdon ARPS who concentrates on black-and-white analogue photography with medium and large format cameras; and

Iñaki Hernández-Lasa FRPS, a Spanish photographer from Ireland whose work demonstrates not only his technical ability but also cohesion and mastery in challenging compositions, use of light, postprocessing and printing techniques - witness his



Fellowship panel of the Bilbao Guggenheim.
Like Nat he will also lead a city workshop.

Our 2020 Spring Weekend is set for the 24th to the 27th of April and will take us to the birthplace of Shakespeare. Scheduled speakers so far include Michael Pritchard FRPS who will lift the veil of mystery over the Tyng; Martin Addison FRPS who will give a talk and lead a workshop on how to increase your creativity, with emphasis on seeing images differently, camera movement, multi-exposure and creative focusing; and Verity Milligan who, with an eye for capturing the elusive beauty of city scenery, will also lead a workshop. Our base will be the Crown Plaza Hotel in Stratford-upon-Avon, set on the river and within walking distance to local attractions and historical sites.

This event will become bookable at the end of October.

Please contact Andreas Klatt for more information on this at visualart@rps.org.

Marking our centenary

Open: 19th June 2021

Ashmolean Museum
Beaumont Street
Oxford
OX1 2PH
www.ashmolean.org

The RPS Pictorial Group, our predecessor organisation, was formed nearly a hundred years ago on the 1st of January 1921. We do not wish to let this important milestone go by without marking it in a way that would give us a sense of occasion and provide something special for our members.

To achieve this, we have secured the Lecture Theatre of the Ashmolean Museum in Oxford and have arranged for one of the world's leading architectural and fine art photographers to share her knowledge and experience with us. Julia Anna Gospodarou,

author of several books and originator of 'envisionography', will deliver her presentation to us in the afternoon.

For your diaries, the date will be **Saturday, the 19th of June 2021**. The lecture theatre has a strict capacity of 100 and tickets will be provided on a first come, first served basis.

It will be necessary to charge a small fee for this event, to partly cover costs.

More details will be available nearer the time.

Circles – Update

We say goodbye to Richard Hall LRPS, CPAGB who has been a member of the Circles for ten years, the last eight of which have seen him as Secretary of E Circle 3. He is moving on to pastures new and wants to devote more time to his new role as President of Sheffield Photographic Society. So, we would like to send him all good wishes and many thanks for all his work for the Circle.

At the same time, we offer a warm welcome to Horst Witthüser LRPS, who succeeds Richard. The Circles have several overseas members, but Horst, who is Secretary of the German Forum, is the first to take on a Visual Art Group E Circle. All good wishes to Horst and to the ongoing members of EC3.

Sharing journeys to RPS distinctions

Dr Lee Tze Yuen ARSP

My inspiration for this collection of photos comes from close to my home in Hong Kong, where several garages stand. In those garages, numerous old cars wait to be dismantled. The concrete walls, broken window planks and car doors all become canvases where street artists express their



emotions of anger, ecstasy, and tranquility in the form of graffiti. Their masterpieces are usually replaced by new creations two or three weeks after their brief existence.

Over the years I have gone back and forth to these garages whenever the opportunity presented itself because in so doing, I felt like I was experiencing many different art galleries, which has given me fresh inspiration in photography and art.

Around two years ago, I started purposefully taking photos of these ephemeral art pieces. Through my lens, I captured the especially appealing fragments of their works and created my own interpretation of this modern art. The graffiti are interesting to me, as they not only comprise artwork on their own, but even when cropped and viewed from a completely new perspective and admired as a new creation are fascinating and unique pieces.

One particular photo entitled "Waves", is a favorite of mine with its green, blue and yellow hues. It has vibrant curved lines and a palette of colors that remind me of the waves of the sea, and of trees and nature.

This complete panel is a collection of my work which I hope can be shared with my fellow photographers and friends. Hope you enjoy them too: <https://flic.kr/s/aHsmFx57uV>

John Cavana ARSP

My membership of the RPS is a source of immense pleasure to me. I joined in 2015 with the aim of improving my photography and validating my efforts through the distinctions process.

Membership of, and active participation within, the Visual Art Group is providing me with a continuous source of learning in a friendly and encouraging environment. I enjoy and appreciate the quarterly Rollright sub-group meetings and VAG Facebook Group, and I am looking forward to attending my first residential weekend in Liverpool.

A couple of years after joining I attained my LRPS and for a while I was happy to stay at this point. But then, encouraged by the successes of others I decided to put an A panel together. I began work on this in autumn 2018. As background information over a ten year period my wife and I had visited Cape Town regularly and we owned a small apartment there. During this time I made several trips to one of the township areas in the company of a local photographer. Gradually I began to know and understand the difficulties faced by the people living in these areas and decided later to base my panel on the images I had collected. My intention was to show the people and the challenges of the surroundings in which they exist. Most people were friendly and happy to be photographed. The township environment was never threatening but over the years petty crime increased and latterly we needed to walk with 'minders'.

My panel was assembled by February 2019, in time for me to attend an advisory day at Dorchester. I was given good and friendly advice and changed two images in line with the recommendations of the Advisor, I also moved a couple of others within the plan.

Assessment Day followed in early May. Along with about 15 other applicants I sat in the auditorium of RPS House in Bristol to await my fate. I was number 13 in the running order and my panel was the last to be looked at before lunch. The judges made some complimentary remarks before the chairman gave me the welcome news that my panel would be recommended for Associate. Five long days later the recommendation was ratified.

To those who have yet to submit their work, the requirement now is that your submission must be at RPS House at least two weeks before assessment. For me, this was beneficial as I was forced to stop fidgeting and tinkering with the hanging plan, plus I didn't have to carry my Nomad Box from Sainsbury's car park to RPS House on a wet and windy day. This is not a five minute walk!



The A Panel process was more challenging than I had anticipated. I had thought that having a framework to work in would have been easier to deal with than the less structured selection of images for the L Panel but I was wrong. I lost count of the number of times I amended my Statement of Intent, having seen the importance of this at the advisory. Also, image selection and placement proved to be difficult with self-doubt nagging me at every move. At the end of the process I was fed up with looking at my panel and could do no more.

Attainment of RPS Associateship is fulfilling and rewarding. I now have more time to relax with my photography and I continue to learn and experiment. It is a vast and compelling subject and I want to progress and improve. My current direction of travel is toward fine art urban and landscape photography using different shutter speeds but that could change at any time. I also keep busy with my local camera club and with projects on the VAG committee.

My Associate panel can be viewed by following this link:

<http://www.addphoto.co.uk/rps-members/wppaspec/oc1/cv0/ab161>

If anyone else would like to share their experiences of the distinction processes – success or failure – and have a chance of having their images feature in the newsletter then contact me as below.

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