

The Newsletter of the  
Contemporary Group of  
the Royal Photographic  
Society

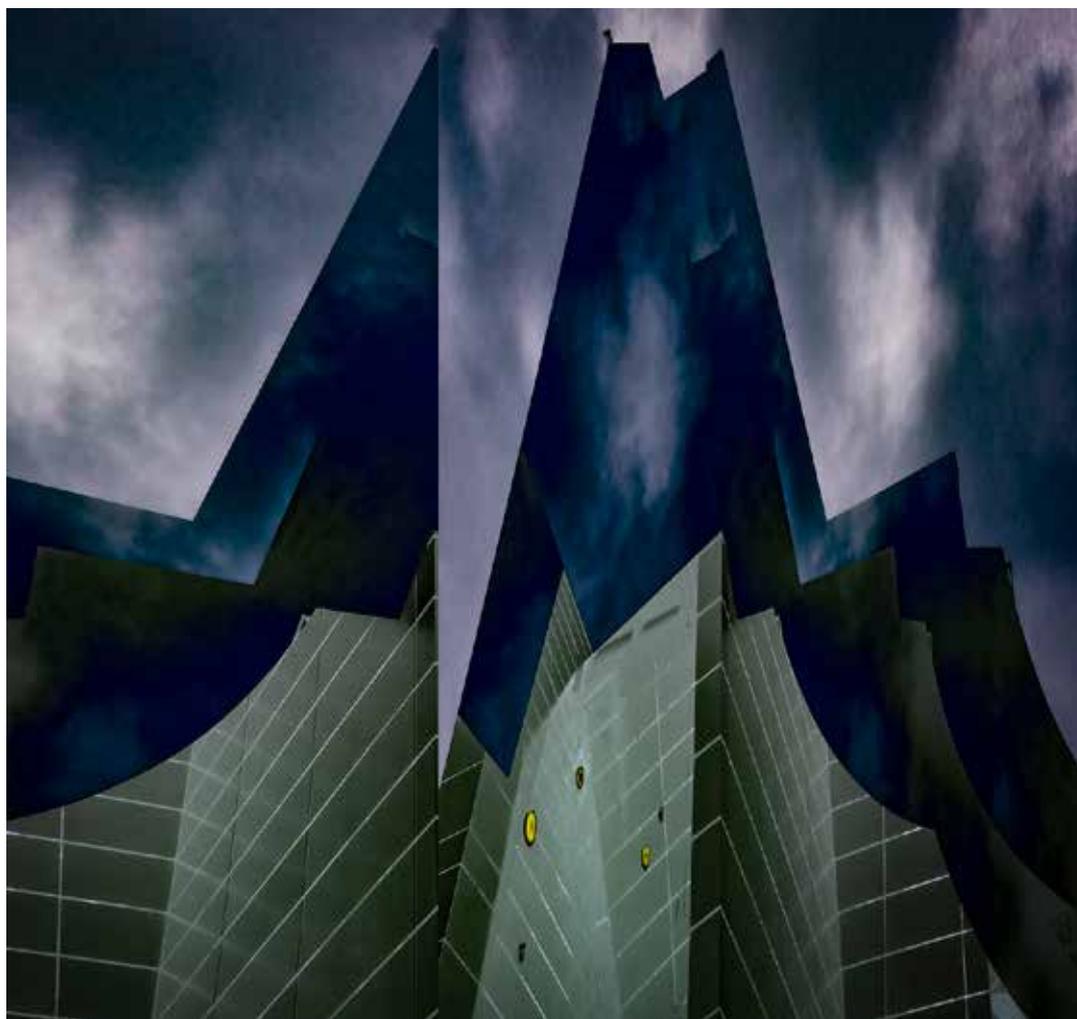


Image © Lyn Newton

**July 2022**

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**Full issue**

## Editorial

Welcome to July's issue of Concept. It's another busy issue and I have great pleasure in including a wide range of submissions from members along with an update on the members survey, and the usual regional reports. I know many of you will be excited for the summer that lies ahead – I certainly am! It feels like the most normal summer since the pandemic started and I hope this freedom provides you with new and exciting opportunities to enjoy and develop your photography further. With best wishes for a great summer ahead.

**Suzi**

## View from the Chair Alexandra Prescott

It is now three months since I was elected as Chair of the Contemporary Special Interest Group, a whirlwind of activity, working with the CSIG committee to create a programme of activities reflecting the observations / requests from the membership survey. It has been hard to avoid neglecting my personal pursuit of photographic Kaizen.

In my first article as Chair, I endorsed 4 principles:

- a. Enjoy Photography
- b. Increase our skill sets
- c. Share our work – to act as Ambassadors for Contemporary photography
- d. To share our knowledge/support those fresh into Photography/The Genre

Time / opportunities, to enjoy photography are now even more valuable, an opportunity for continuous improvement as I review each image and think about what I was trying to show when I pressed the shutter. Sometimes I can't see the woods for the trees (literally and metaphorically) and so I have shared my images with my peers as I did at Uni.

Sharing knowledge is a basic principle, often in photography: 'The Critique'. We all think we are good at it, a bit like driving. Experience on the receiving end (and reviews of my own attempts at giving critiques) say otherwise.

It is universally acknowledged that there are 4 Pillars for a critique: describe, analyse, interpret and then appreciate. Appreciate is often the first / only and most heavily weighted to be deployed by the unskilled, maybe with understanding formed by their social background. The subjective like or dislike an image is not the first/most important facet of a critique, neither is the 'I would have done it this way' because we don't always 'get/understand' the photographer's intent - the meaning for the work of the photographer.

Under the analyse umbrella it is sometimes good to ask the creator for information – are these images sketchbook ideas (borrowing the art process) if the answer is yes, it is not helpful to criticise technical skill /narrative effectiveness. In this case considering the concept is far more constructive.

Understanding the skills required for an 'effective critique' put you in a better place to improve your own skill set:

The opinions of others are welcomed but always challenged, questioned, analysed and reflected upon. They are never accepted as fact at face value, allowing me to remain in control of my own expectations\*

Understanding and practising the skills required for an 'effective critique' puts us all in a better place

to share our knowledge. And when we share we improve our own skills (According to Bloom's taxonomy, knowledge is acquired in six stages: remembering, understanding, applying knowledge, analyzing, evaluating and finally creating).

Grant Scott <https://unitednationsofphotography.com/2021/08/11/i-had-a-dream-or-how-to-judge-photographs/>

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## 1461 – The Battle of Towton

### Glenys Garnett

I never really thought of myself as a contemporary photographer as most of my work fits more within the visual arts. However, some of my projects centre around my personal experiences and I often aim to present a visual metaphor of my thoughts, feelings and emotions through my photography.

I am a member of the Gamma Photo Forum that meets regularly at Boston Spa near Tadcaster.

After meetings I always travel home via the 'country route' through Tadcaster, Sherburn-in-Elmet and Castleford back to Wakefield. This route takes me past the Towton Battlefield site, a famous battle during the War of the Roses. The Battle of Towton is known to be the bloodiest battle to have taken place on English soil.

On the morning of the 23rd March 1461 the massed armies of the Yorkists, led by Edward IV and the Lancastrians, led by Henry VI fought on a battlefield south of Tadcaster between the villages of Saxton and Towton. It is estimated that up to 28,000 men lost their lives, some in battle, others butchered whilst fleeing the triumphant Yorkist troops or drowning in the Cock Beck and the River Wharfe trying to escape. The area leading down to the Cock Beck is called the Bloody Meadow where many of the men died.

The area is mostly arable land and little has changed since medieval times, it is rolling and quite featureless except for a solitary hawthorn tree which sits on the skyline next to a memorial stone. South of the battlefield sits the medieval Lead church, now standing alone in a field where it was once surrounded by the Baronial Manor of Lead. Many of the Yorkist troops were billeted there.

I've walked the site many times thinking about how I might interpret my thoughts and feelings about this awful day through my photography. The images I made are not about place, they are made to try and capture the sense of confusion, desperation, fear, pain and ultimately silence through death.

My choice of using ICM (Intentional Camera Movement) combined with multiple exposure in-camera was an attempt to create a distorted view to represent these emotions. The addition of red in post-processing providing a metaphor for the bloody events.

I realised I needed a unique way to present these images, as just posting them on social media or straight prints would not convey the essence of my thoughts. I therefore decided to present my work in a handmade book format. The book contains 3 main images that are suspended on a hinged cut-out, backed with images from the bloody meadow. The book contains a small poem with a line on each page.

The Bloody Meadow

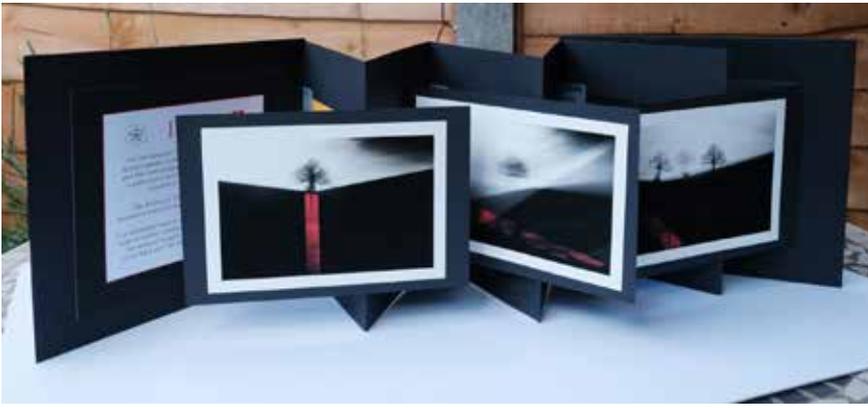
I looked for the sun

But all I saw was red

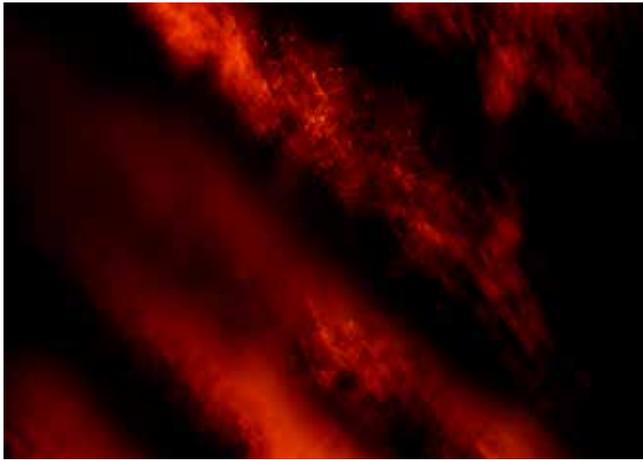
I found the book Towton 1461: The Anatomy of a Battle by A.E. Boardman a valuable source of information to give me some insight into the events that happened on the day.

You can read more about the battle here: [https://en.wikipedia.org/wiki/Battle\\_of\\_Towton](https://en.wikipedia.org/wiki/Battle_of_Towton)

To see more of Gleny's work visit [www.ggcreativeimages.co.uk](http://www.ggcreativeimages.co.uk) Twitter: @ggcimages Instagram: ggcimages



*The Battle of Towton Book* © Glenys Garnett



© Glenys Garnett



*Bloody Meadow I* © Glenys Garnett

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## Membership Survey Results

### Alexandra Prescott

Thanks, you to everyone who took the time to complete the online Contemporary Special Interest Group Survey

The survey ran between mid-January and the end of February and was open to current or past members of the CSIG. We had 154 completed surveys.

In the survey we asked 10 questions and have used the answers to define the objectives for CSIG and to plan future events / resources etc.

We asked members if they were aware of the CSIG resources, less than 20% of the survey respondents were aware of the Active Instagram Page and the Contemporary Group Micro site.

There was a high level of awareness of the Facebook Page (50%) and the Quarterly Full colour print Journal, Concept (without an editor for the first quarter of 2022) and the regional groups scored between 70%- 80%.

Some respondents suggested there was not enough advertising of CSIG events. Less than 10 % confirmed that they knew about Events. Advertising takes place on the Micro site <https://rps.org/groups/contemporary/> and we hope that with the implementation of the new RPS CRM system, we will be able to advertise more frequently. We will also be putting event details in both Concept and the Journal.

33.1% of the survey respondents said they were working for a distinction, as of January 2022, 62% of CSIG members hold a distinction (not necessarily a contemporary distinction)

69% of respondents said that they were happy with the resources offered by CSIG, 31% took the time to specify the types of additional events and resources they would like and these included:

Event / Resource	Comment
<p>Help with understanding what Contemporary is and what it isn't and a stronger educational offering</p>	<p>Adrian Hough has written a paper that can be read at :<a href="https://rps.org/news/groups/contemporary/2022/march/understanding-contemporary-photography/">https://rps.org/news/groups/contemporary/2022/march/understanding-contemporary-photography/</a> that talks about what Contemporary is/is not .</p> <p>The 'Sandpit' events will allow photographers with less experience of the Contemporary Genre to join discussions about their work.</p> <p>Additionally, we will be nurturing stronger ties with the Contemporary Distinction Panel. CSIG are holding a F2F and online Advisory day at RPS HQ on the 29th October 2022.</p>
<p>On Line or in Person</p>	<p>47% of respondents asked for more in-person events and 53% asked for more online (supported by overseas members) Both in-person and online have their different benefits. Online favours best uses of resources, time and funds, whilst supporting both RPS and National / International green strategies. In-person – we are social creatures. Talks online offer more audience opportunities and a greater variety of speakers. CSIG will be holding a hybrid Members Day: in person / on line 15<sup>th</sup> October 2022 at York. The 2023 AGM will also be on line and F2F on the 2<sup>nd</sup> April 2023 – location TBA . Regional groups with CSIG will continue with their local policies of online/in-person. A direct question asking for support for a Members Day held on line elicited an 80% positive response.</p>
<p>The survey asked what events people would like to see on a Members Day</p>	<p>The highest score at 64% was for a talk. The York Meeting not only includes a Sandpit session with the theme Who am I – Who I am but will also include a speaker .</p> <p>55% asked for a Genre Update – we are investigating this for the York meeting and may combine it with a Distinction update (requested by 44%).</p>
<p>Competitions</p>	<p>There were as many for as against, but total mentions were low – we have nothing planned for the moment, competitions are resource hungry.</p>
<p>Exhibitions Galleries etc.</p>	<p>A popular request and also resource hungry. But we have done our best. All submissions to the Sandpit sessions will be integrated within a Slide Show which will then be displayed within our YouTube Collection: <a href="https://rps.org/groups/contemporary/contemporary-youtube/">https://rps.org/groups/contemporary/contemporary-youtube/</a></p> <p>(Where you will also find recordings of historical Contemporary talks)</p>

Our talks agenda for the rest of the year ticks several request boxes including talks by successful Distinction Candidates, Mobile Phone and Camera-less photography, Contemporary Fine Art Photography and others.

June 20th 2022	<b>A case for the importance of visual literacy</b> Grant Scott	
July 18th 2022	<b>The Right to This City</b> Tim Beale	<i>The Right to This City is a body of work documenting Tim's photographic research into housing inequality in Bath, one of the UK's most expensive places to live</i>
August 15th 2022	<b>F Distinction Journey</b> Alan Cameron	
September 19th 2022	<b>F Distinction Journey</b> Holly Stranks	
October 17th 2022	<b>Exploring Vulnerability</b> Christy Lee Rogers	studio@christyleerogers.com
December 19th 2022	<b>Mobile Phone &amp; Camera-less Images</b> Jo Bradford	
January 2023	Gillian Allard	Masters of Photography Winner 2017
February 2023	Mick Yates	Experiences of a Curator

It will be July when you are reading this and you will have had some thoughts on what we as the Committee have done to date and what we plan to do.

Feedback is very welcome but as **John Lydgate said "You can please some of the people all of the time, you can please all of the people some of the time, but you can't please all of the people all of the time"**.

A common theme is more talks, more Concept, more conferences etc. In 2021 The Committee put in 966 recorded hours (which is probably less than the actual.) Based on a 40-hour week that equates to just over 24 weeks of work – FOC. We could do more but we need help.

Finally, we welcome feedback – it helps us to understand what members want but a gently proviso – remember we have many members and so can't please all of the people all of the time. And a negative comment has more validity if there is an accompanying suggestion for a better way.

Enjoy your Photography - Share your work - Increase your skill set – Share your knowledge.

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# Living Vicariously Through My Two Dogs

## Holly Stranks

### FRPS Contemporary Distinction

#### *Statement of Intent*

Through illness I am no longer able to do the things that I used to enjoy. This panel shows how I live life vicariously through my dogs, Pippa and Penny. We take them to where we relax – out in the countryside where they can explore and have fun. They are free to run, jump, swim, and play (sometimes with friends) while we enjoy the outdoors. When at home, I get a sense of peace and inner calm through their relaxation.

My dogs make me happy. Their pleasure in life rubs off on you, they love unconditionally, they live in the now. They love activity and adventure, and they take me with them. They don't have the worries of the world on their shoulders, once exercised and fed they are happy to relax at home and take it easy. My dogs aid me greatly in different ways in my life.

Since being diagnosed with a progressive auto immune disease and being forced to take ill health retirement, their place in my life has become even more important and without any exaggeration keeps the quality of my life as good as it can be.

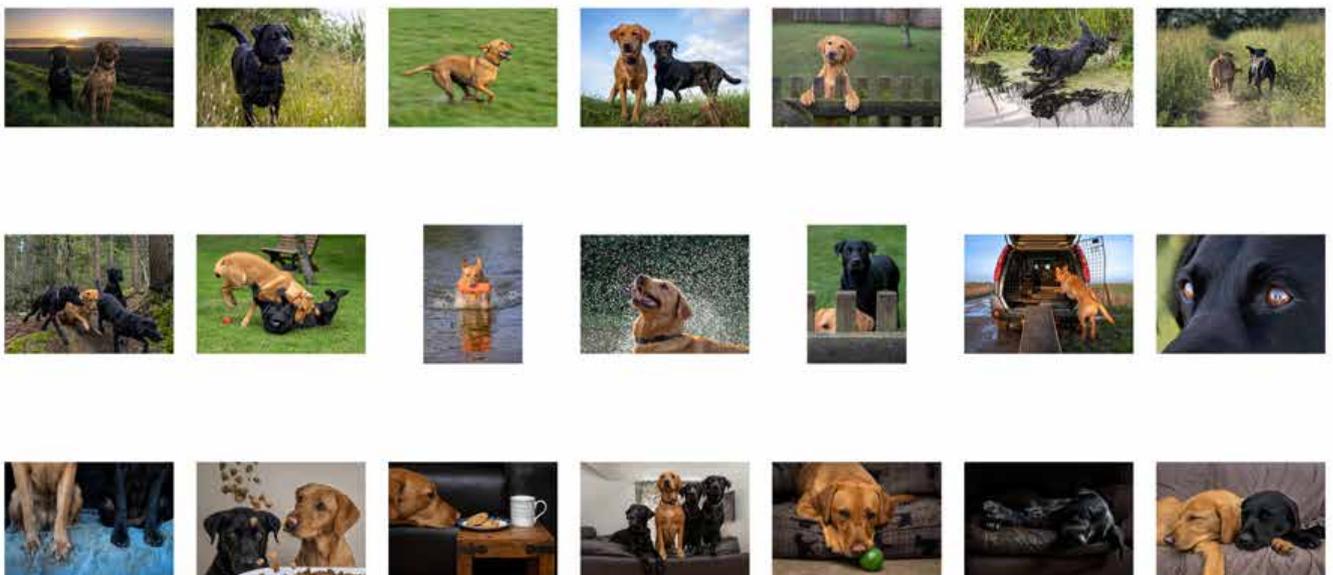
The presence of dogs in my life ensures that I get out of bed each morning to walk them with my husband, as I can no longer do this alone. They demand their exercise and that ensures I don't give in to my illness and stay at home. Without a doubt my mobility and mental health would be worse without that commitment.

My aim is to show you with images captured on various occasions, a typical day in the life of our best friends. When outside they are full of fun, when back home they relax. This shows their enjoyment and the love I have for them.

THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

## FELLOWSHIP

Holly Stranks FRPS





*Holly with Pippa and Penny*



# Discovery and Challenge

## Lyn Newton

I suppose, like many photographers, my early introduction to taking images was a steep learning curve trying to master the basics. I took far too many photos wherever I went and was often disappointed when I downloaded them onto the computer. Yes, they were in focus, but they had no soul, no emotion and absolutely nothing of me in them. I found them boring.

Now at this point things could have gone either way – the disillusioned me could have abandoned photography quite happily. But, gnawing away inside of me was a germ of a thought that I could stop snapping and start thinking about what I really wanted from my images. What were the images which really stopped me in my tracks and made me want to engage? This was a light bulb moment and led me to joining the Contemporary Group – with the mantra of photos about something, not of it. I have to confess, that mantra took me a while to get my head around. Now I realise that for me, the ‘about’ is very much about capturing my feelings and interpretation.

Some years on, my images now are my base, my skeleton on which I can create moods and atmosphere and what I want to portray – and oh my, the freedom is wonderful!!

I love to immerse myself totally when I am looking for my images – things that just stop me in my tracks and make me feel something, and now I don't mind waiting until I find them. Often, they are mundane objects – a door handle, a fence post, feet running along a path. But they convey something to me and get the creative juices flowing.

For me, photographing in this way has made me really look at what I am seeing - the shape, the line, the connection with its surroundings, the effect of light and shade, the very feel of it, the emotion it creates in me.

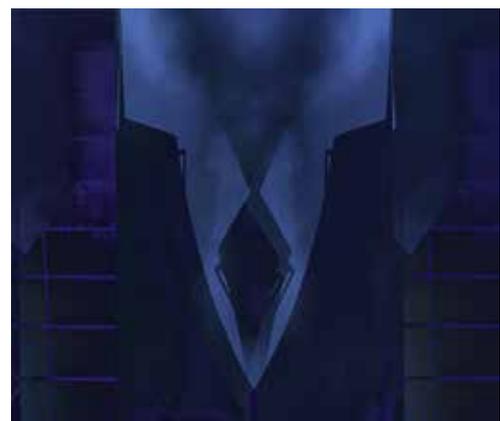
The images I have chosen to share are from a set of modern buildings in a town centre. It really doesn't matter where because you can find them anywhere. These buildings towered above me, solid, hard, cold, with a feeling that hidden eyes were watching, so yes, a bit threatening. It was an easy step to see them as part of a forbidding dystopian world.

All I had to do was find a way of making my images convey what I was feeling.

I used multiple exposures taken in light mode, overlaying the lines of buildings on top of each other. In

Adobe Photoshop I used layering, distorting, and rotating the layers to build up the skeleton of my image. Finally when I had created the shape, I turned my attention to colour tones. LUTs and Selective Colour are my go to tools. I wanted them all to have the same tonal feel.

These images are part of my path of discovery and challenge, and I am only at the beginning – I will continue to push my boundaries photographically and it's a path I hope I never reach the end of because what is the fun of that.



# Twelve is Still Here

## Alan Cameron

### ARPS Documentary Distinction

#### *Statement of Intent*

The restaurant industry was hit hard by the pandemic. My intention is to convey how my favourite eating place, the multi-award winning Twelve Restaurant in Thornton Lancashire, has dealt with the exigencies of Covid-19 over the period from July 2020, through tiers of restrictions and a second lockdown to re-opening in 2021.

The Twelve team invited me to take the journey with them through these historically significant times as they altered the physical structure of the customer space, coped with lockdowns, and changed working practices to enable them to continue to produce fine dining food to their own exacting standards.

Despite the uniquely trying circumstances of the pandemic, not only is Twelve still here, but the team has retained its Michelin “Bib Gourmand” accreditation for 2022, one of only 104 restaurants in the UK.



ASSOCIATE  
Presentation Layout





Images © Alan Cameron

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## Review of the Sony World Photography Awards

### Suzi Darsa

I recently had the joy of visiting the Sony World Photography Awards at Somerset House. I take great pleasure in visiting exhibitions and generally do so on my own as a special treat and as a welcomed respite from our busy daily family life, but on this occasion and forever trying to multi-task, I decided to take my husband, teenage children and my mother – explaining there would be something for everyone. The exhibition did not disappoint. With over 250 prints on display there was thought provoking and beautiful imagery throughout the exhibition which left us all entertained, educated and inspired.

With a multitude of sub-categories under each of the four main competition pillars, Professional, Open, Student and Youth, there was a huge amount of work to enjoy. This was further supplemented by slide shows of many of the shortlisted photographers for each category and further exhibition space was dedicated to the winners of the 2020/21 awards whose work could not be originally exhibited due to the pandemic.

Highlights were numerous and subject matters where both diverse and sometimes obscure, such as the study of German houses in Croatia by Domagoj Burilović. This won first place in the Professional Architecture category and his series of images proved surprisingly hypnotic in their peaceful and meditative approach, which was interestingly juxtaposed with the power nature has exerted on the derelict buildings that featured.

The Australian, Adam Ferguson was awarded Photographer of the Year for his series of portraits of migrants from Mexico as they waited to cross the

border into the US. Ferguson mounted a medium format camera on tripod with a cable release and then stepped back allowing his subject to choose the moment of capture, giving his subjects power in the process of documenting their circumstances. The result was a series of raw and engaging portraits that held your eye. The accompanying text which detailed each person's story added impact to their visual story, ensuring their faces would not be forgotten. Mike Trow, Chair of the 2021 Professional competition said: 'By giving his subjects the shutter release Adam hands a certain power to the sitter to make that decision on how to be perceived. These photographs are beautiful, meaningful and kind.'

The Portfolio category which was won by Hugh Fox, showcased a set of accessible images that reflected the quiet and isolated moments the photographer felt during the pandemic, a series of images that I felt would resonate well with CSIG.

I could go on, but the highlights of the exhibition are really too many to mention. I would highly recommend you visit <https://www.worldphoto.org/sony-world-photography-awards/winners-galleries> where you can see much of the great work shown at Somerset House.

The Student category left my teenagers reaching for their cameras (albeit on their phones!) wanting to learn more about how they could enter next years' competition. I left the exhibition with an appetite to start at the beginning again, whilst the rest of my family had lunch on their horizon! Perhaps next year, I will go on my own!



# Regional Reports

## Southwest

**The Southwest Contemporary Group** met on Sunday 26th June at Dartington in Devon. This was the first 'in person' meeting since before the beginning of the Covid pandemic.

The meeting began with a short session looking at business, including discussion on the national activities of the Contemporary Group, the RPS Southwest Region and a possible exhibition. The majority of the meeting was then spent discussing the various images that members had brought with them and eating the excellent lunch provided by our hosts.

John Evans-Jones shared a number of books which he had produced during lockdown. One of these focussed on his earlier work on 'Garbology' and was accompanied by the book that he had unsuccessfully submitted for a Fellowship. In addition he also shared three books prepared in a 'flip-up' landscape format, one each on the subjects of People, Art and Things. Every page displayed eight or twelve images which were of similar subject material but which were also distinctly different. The Group was intrigued and impressed and saw the possibility for both other books in 'the series' but also something much more profound and creative. We also noted that the work demonstrated John's highly distinctive style.

Viv Howse shared a series of stunning monochrome images of woodland scenes taken using an infra-red camera. These were followed later in the meeting by infra-red images of Dartmoor, concentrating on the various types of boundaries which exist. The general consensus was that both sets were outstanding pieces of work and the group discussed with Viv how she might be able to develop the work.

Graham Hodgson put forward a retrospective of earlier work prepared in a square format, starting with analogue darkroom prints through to images taken and manipulated from Google-Earth. This latter work included a Chess-board format of Iowa, a land and water chess-board effect for mapping of Cornwall and a reconstructed Las Vegas. Interestingly, because Las Vegas was developed on a grid-square approach it is possible to move the squares around without making any dramatic change to the overall appearance.

Martin Howse shared further 6x7" monochrome prints of the CAST Arts Project in Helston. We were interested in the ways in which the artists that he had photographed interacted with their art.

Adrian Hough shared two images that we had seen on Zoom, one being of the millennium bridge in London, taken from an unusual angle and

the other a digital print from a black and white film negative taken with a Zeiss Ikonta manufactured in 1952 and which had cost £10. The conclusion from the latter is that large sharp images can actually be produced with cameras that are very cheap to buy. Adrian then shared his successful ARPS Contemporary Panel on Greenland. Members had seen this on-line but not the actual physical prints. Comment was made on the composition of the panel and the use of colour.

Ken Holland then shared images and test prints from his successful Fellowship Panel focussing on the departure of the Dame Rogers Trust from Seale Hayne in Devon. We looked at the cropping involved, the transformation of the original colour images into monochrome and the choice and layout involved.

Carol Ballenger shared draft prints and proofs for the new edition of her Dartmoor Dreams book (Carol took the photographs with accompanying poetry written by John Powls) and the exhibitions currently being held in Princetown and Bovey Tracey. This was followed by an eleven minute video showing a range of the images, both old and new, accompanied some of the poems, read by John, and appropriate music.

The meeting ended with a series of philosophical questions from John Evans-Jones (set in the context of very dry humour), drawing on images of viewers taken in Art Galleries and the paper on the nature of Contemporary Photography written by Adrian Hough that is available on the Contemporary Group pages of the RPS website.

The next meeting will probably be in the latter part of the autumn on a date yet to be decided. Other members of the RPS Contemporary Group who live in the Southwest of the country (which need not be confined to the Southwest RPS region) would like to join us at the next meeting then please contact me

Adrian Hough, Regional Organiser  
email: [contemporarysw@rps.org](mailto:contemporarysw@rps.org)

## North

**The Contemporary North subgroup** met twice in May. A bumper month! On 7 May 2022 we had a face-to-face meeting in York at Clements Hall. Here's a taster of what we did, but you can get the full report in our Newsletter:

<https://rps.org/media/ndhp1zs5/cn-may-2022-v3.pdf>

David Leighton LRPS had tried to talk about his possible submission for an ARPS before, but was scuppered by technical difficulties. Today we learned about his project in detail. He had taken over 100 photos productions at the Little Bingley Theatre, each one trying to capture the emotions of the actors. His Statement of Intent is in our Newsletter. You can see one of David's images on the cover of the new Concept publication in May.

Another member Jane Batty showed us her project The Decay of the Dahlia, six photos which demonstrated their translucent geometric abstract forms.

Lyn Newton LRPS showed a series of images taken from landscapes in Oban and the Isle of Mull, depicting stretches of colour in skies fading to night time, with uncertain and brooding night skies. Lyn closed with a photograph of a local film star – a red phone box with a waterfall framed in the background – the subject of several films and television dramas. Still operational!

Janet Cook ARPS amused us with by a series of photographs with captions of young, ungainly cormorant chicks waiting for their parents to return with food. Janet described having fun taking these photos. We all agreed that photography should be about fun as well as more serious themes.

Harry Silcock presented a series of street photographs taken in the York Railway Museum and York Railway Station. He takes pictures by stealth, capturing people in their environs, unaware of the camera. This way helps to make them objective without the subject being self-conscious.

Celine Alexander-Brown talked about her visit to the Imperial War Museum before lockdown when she discovered a huge installation of twisted and rusted steelwork from the 9/11 Ground Zero site. She photographed the sculpture in sections, then grouped them together to produce abstracted images, which in turn gave the illusion of screaming faces.

The day finished with three projects by Christine Pinnington. Her third contribution, consisted of three poster-sized collages examining the effect of climate change on sea, sky and land. *Don't delay – time flies.*

On 21 May the group met on Zoom with sixteen members coming from the UK and Holland. Our report can be read in full at

<https://rps.org/media/zjgfy551/cn-may-2022.pdf>

The meeting began with a request for feedback from members, for comment on the early stages of their projects. Two contributors presented ambitious projects for comments and advice but preferred not to go public with them in our North Newsletter at this time. However, very useful discussions followed, which perhaps should be a regular feature of our meetings as a sounding board for new ideas. Not just show and tell.

Peter Bartlett ARPS had doubts about his project Hedgelands. His idea came from the historical development of suburbia, when it was common to enclose and separate your land with a hedge. Good fences make good neighbours?

Group members loved the images and encouraged Peter to continue.

Michel Claverie, a new member, took the plunge and shared a theme that started during an RPS London Group walkabout. Without prior knowledge of street layouts or the activities, he reacted to the people passing by, and grabbed first impressions and references for likely future visits.



© Harry Silcock



© Peter Bartlett



© Andre Bergmans

André Bergmans, a member of the Benelux Chapter, showed us two bodies of work. Inspired by the RPS Photography for Everyone strategy, André worked with clients, from his town's mental healthcare facility, producing large-scale photos exhibited in an outdoor space. The Saint Willibrord Institute is no longer a closed community but one in which clients can live and work in the town.

André also introduced us to his project in Paris, a long term initiative that he has begun. He showed us work by some of famous photographers of Paris. He suggested that Paris is very often photographed in a romantic and humanistic way even by modern contemporary photographers. Does he have the same view?

The meeting concluded with Mick Yates FRPS talking about the PhotoFrome Festival, which he co-founded and curated. Mick is going to talk to us in September about the nuts and bolts of curating. It's rumoured that he's scheduled to give the Contemporary Group an online Zoom talk in the future about the festival.



© Michel Claverie

The festival takes place from 21 June till 15 July 2022. Full details can be found by clicking on the link below:  
<https://photofrome.org/whats-on/>

**Our next meeting will be on Zoom on 17 September.**

Patricia Ruddle, Regional Organiser  
[contemporaryne@rps.org](mailto:contemporaryne@rps.org)



© Celine Alexander-Brown

## **The next issue of Concept will be available September 2022**

If you have any contributions you would like to have including, news, reports, reviews, publicity, profiles, images, please email your ideas to Suzi via email [concepteditor@rps.org](mailto:concepteditor@rps.org)

*Features and reports should be between 300 and 800 words please. Pictures as separate jpeg files of 1 to 2 megabytes, containing no watermarks please.*



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<https://www.facebook.com/groups/RPSPhotobooks>



<https://rps.org/groups/contemporary/contemporary-youtube/>



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