

Members' Showcase A Contemporary Group North Activity

Issue 34
September 2026

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.

19th September, 2026 —Meeting in person at Clements Hall, York
Chaired by Patricia Ruddle

Contributors:

Howard Fisher
Andrew McAllister
Andrew Hersom
Morris Gregory

Patricia Ruddle
Neil Wittmann
Rachel Perry
Tony Walsh



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Howard Fisher

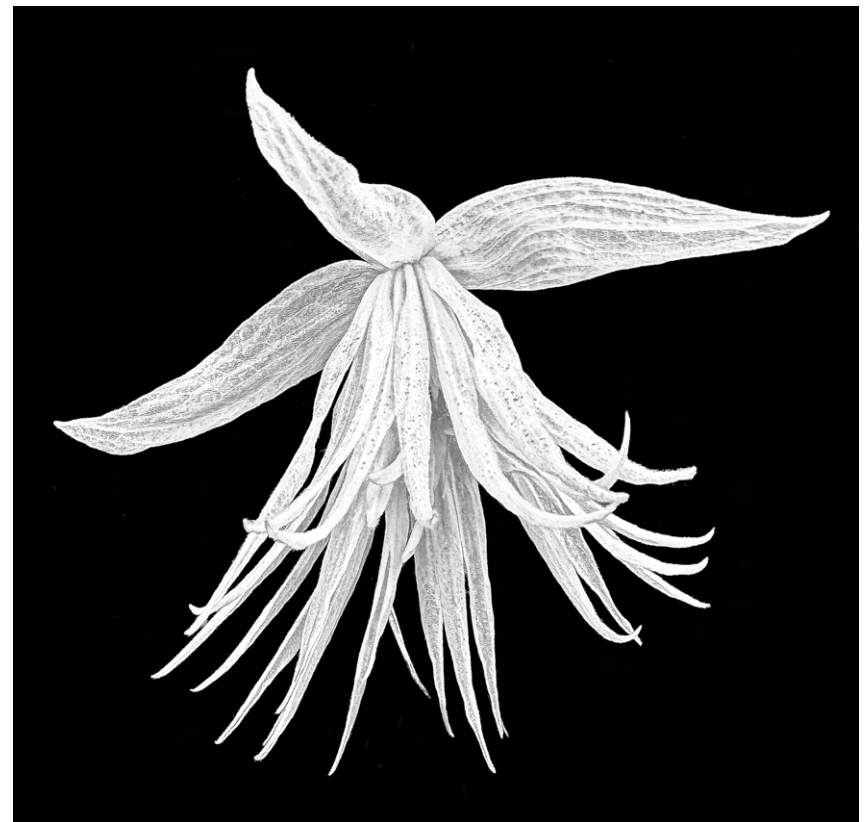
We moved into our bungalow two years after retirement 24 years ago. The garden is a decent size and split into a flower area near the house and a vegetable area at the top. We have an arbour by the veg area and often take a morning coffee there in a break from working in the garden. The garden has evolved over the time we have had it, going through several changes and modifications.

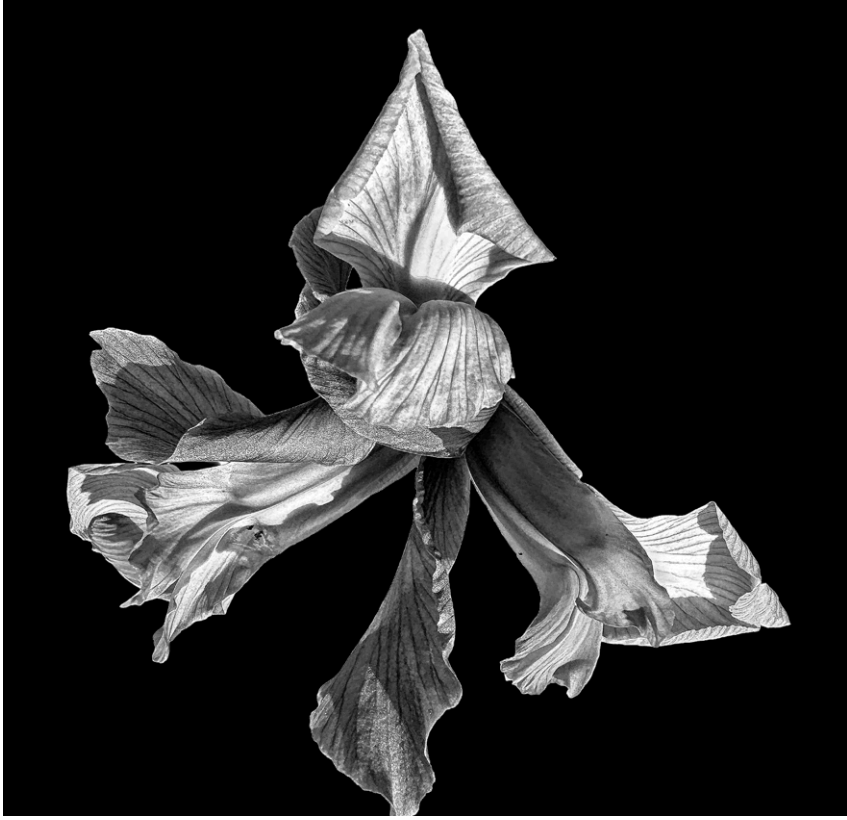
In Spring 2026 we were taking coffee in the arbour, when it occurred to me that the only photography I had done of the garden was to record in a general way the changes over the years.

I noted how beautiful a small early clematis flower looked and began to photograph individual flowers in monochrome processing them to sit on a full black background.

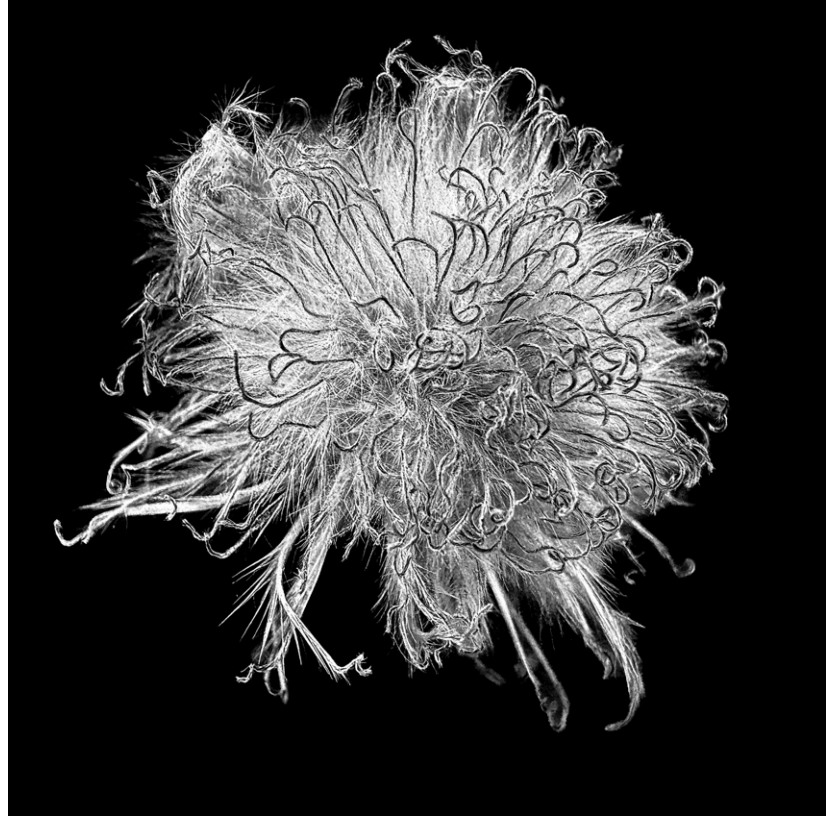
I brought the prints to this meeting to ask members' advice on whether they might be suitable for a book or, maybe, a distinction application.

I was very grateful for the thoughtful comments offered and will be thinking on them as I decide how to take this project forward.









Andrew McAllister

A sample of images from my time photographing in the American West (2011-2026) working through ideas and concepts that led me to seek out, explore and get to know parts of the Inter-mountain West and Colorado Plateau. I started by finding and studying specific areas such as small towns, agricultural structures, and western landscapes approaching them almost as a process of cataloguing. I later adopted a looser handheld method and turned to the western road trip, the journey being the destination.



Through these images and the travel required I feel that I achieved a deeper understanding of the land through photography.











Andrew Hersom APSA EPSA EFIAP/s

These pictures were all taken this summer.

The picnic table and sign were shot in a lay-by off the A1 road.



The Face To Face image was taken in Bedford town centre. It is strange, I stood there several minutes, and no one seemed to walk in between the faces, always around them.



The street murals were a small project of Hull's fishing industry (sadly now defunct). I included some of the surrounding area to give context. I believe the murals were part of the 2017 City of Culture celebrations. It is interesting that some of these murals have had to compete with other signs and later, graffiti.













P Mon - Sat
1 am - 6 pm
1 hour
No return
within 2 hours

1
6
1

Morris Gregory

Recently, Patricia Ruddle and I spent a few hours at the Acomb Arts Festival which featured a few well-known mural artists creating works over a 3-day period. My intention was to capture both the artists in action and the reactions of those viewing the murals, rather than simply creating a record of the artworks themselves.



One additional element I hadn't anticipated was that at least three of the artists had tattoos on the calves of their legs. Interestingly, a tattoo on the leg of mural artist Peachzz was of the Skyjack elevating machine she stands on to paint her murals.





SKYJACK







Patricia Ruddle ARPS Acomb Arts Festival

The specialities this year at the festival included three on-site artists painting massive murals on shop walls. Fellow North member Morris Gregory and I spent an afternoon photographing the action. Despite both of us taking photos together, we captured mostly different visions of the festival.



I concentrated on the three artists. What attracted me was the different mechanisms each used to paint their murals, from the elaborate state-of-the-art hydraulics to the step stool and ladder. All enabled the artists to create professional, vibrant works of art, bringing us an exciting array to see when shopping on the parade.











Neil Wittmann

I find that I often enjoy taking photographs from where I'm sitting (it has been pointed out) while waiting for the delivery of coffee and cake. This makes me work quite quickly which, in turn, sometimes leads to haiku that I can't make much sense of myself.

This first photograph was sent to family. It triggered the phrase 'craz-ed boater' (the syllable emphasis is important for the haiku :-) ;

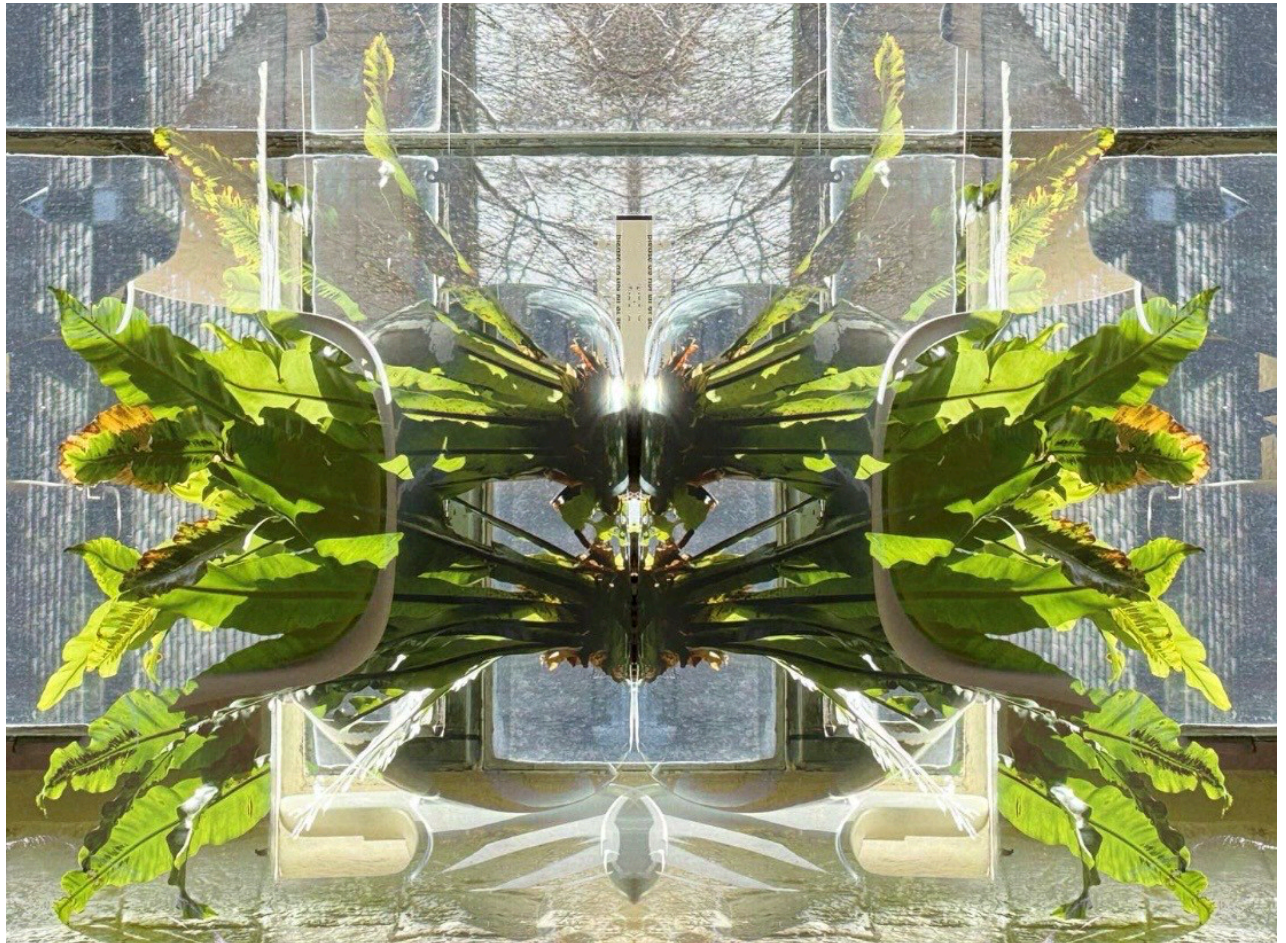
The craz-ed boater
Settles down for the evening.
Approach with caution.

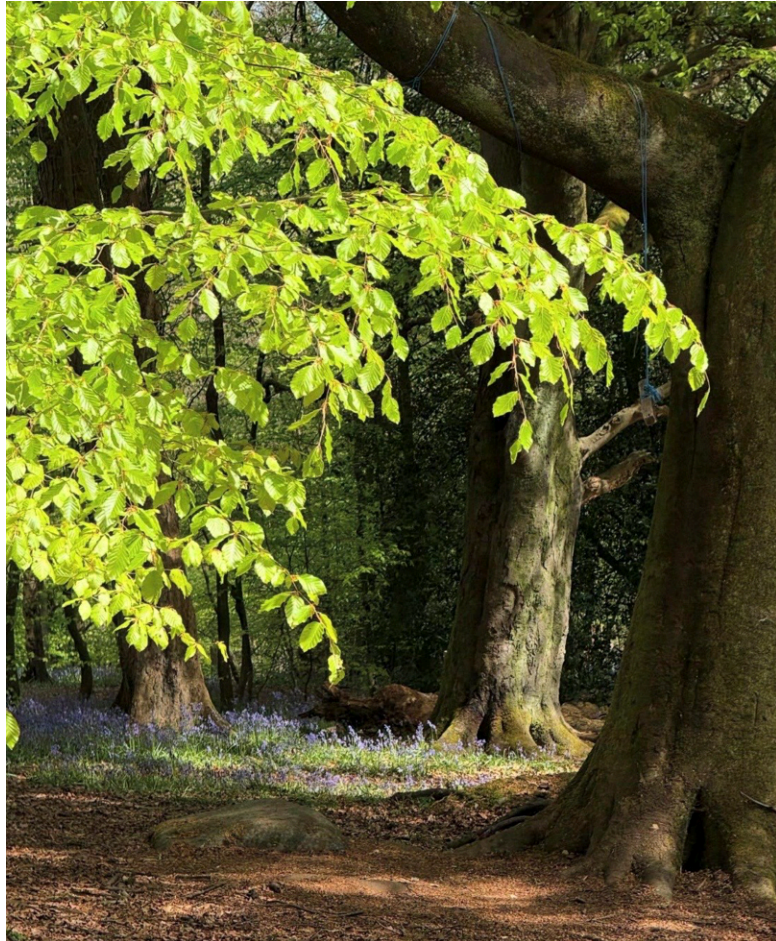




Hearth and Home
It's a simple life,
If you can keep up with it.
Repair forthcoming.

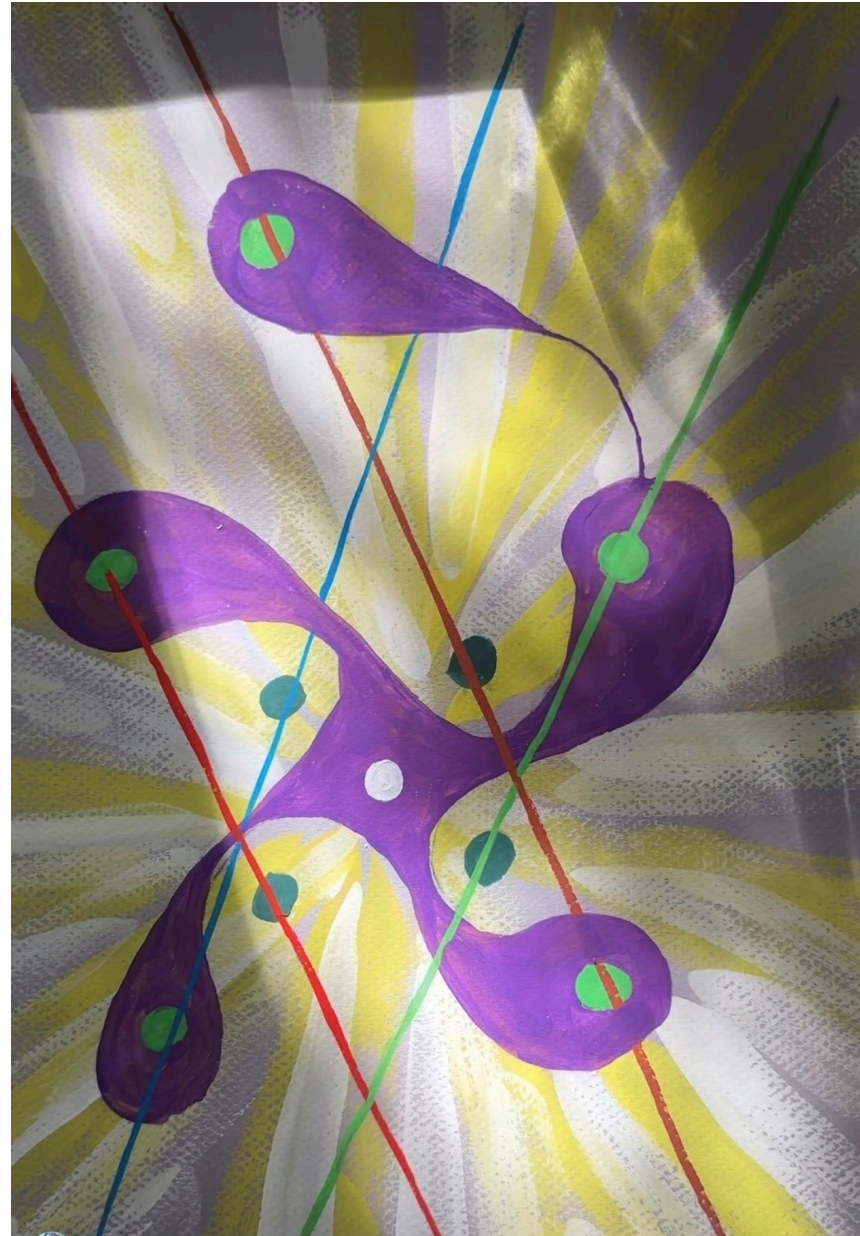
While waiting for lunch.
Soup and a roll, Earl Gray hot.
Salts Diner and plant.

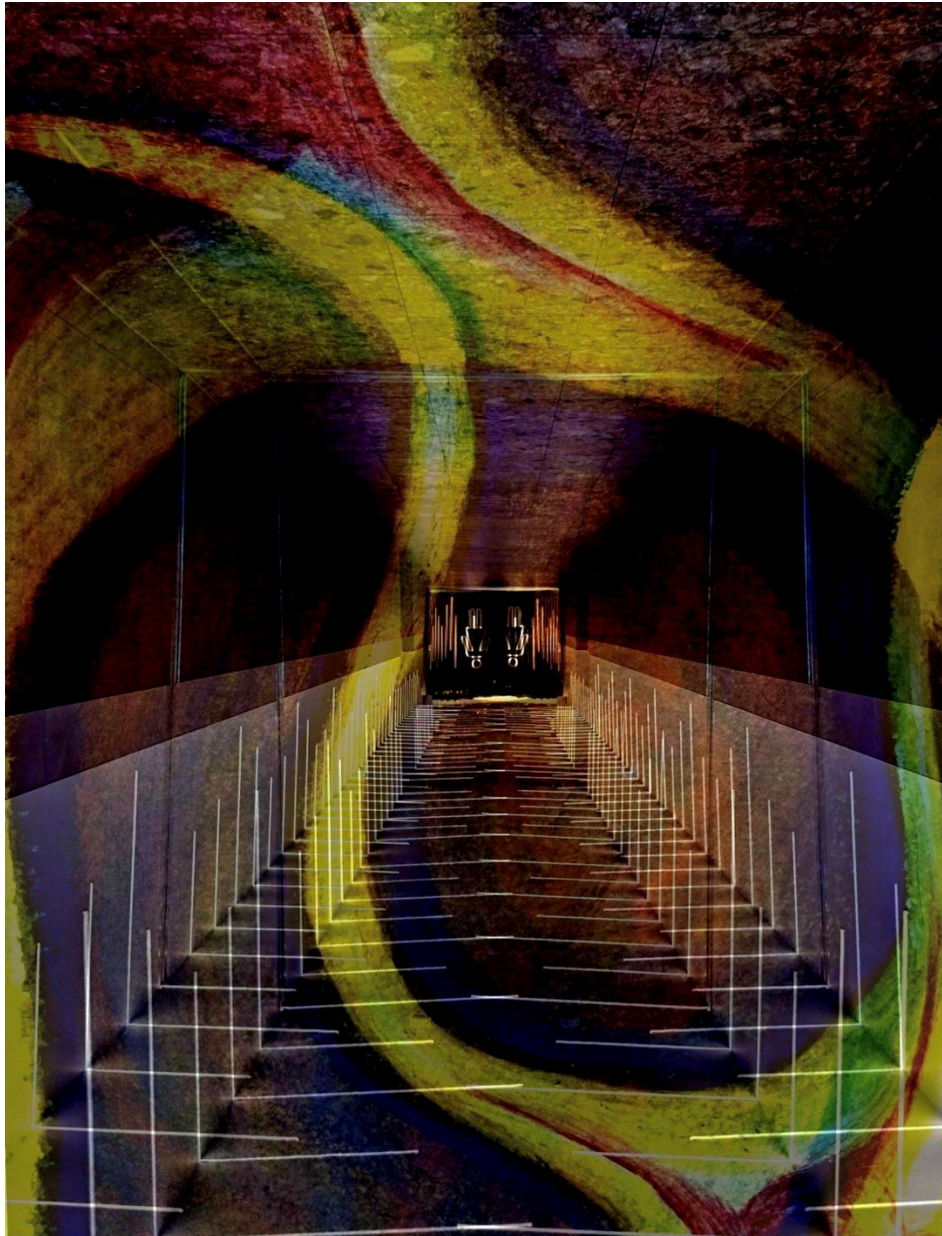




A walk in the woods,
The promise of fish and chips.
A lovely Sunday. promise

No haiku for this photograph, I just enjoyed the reflection of the sunlight from the canal onto the ceiling in my boat and down onto my sketch. The reflection was moving with the movement of the water.



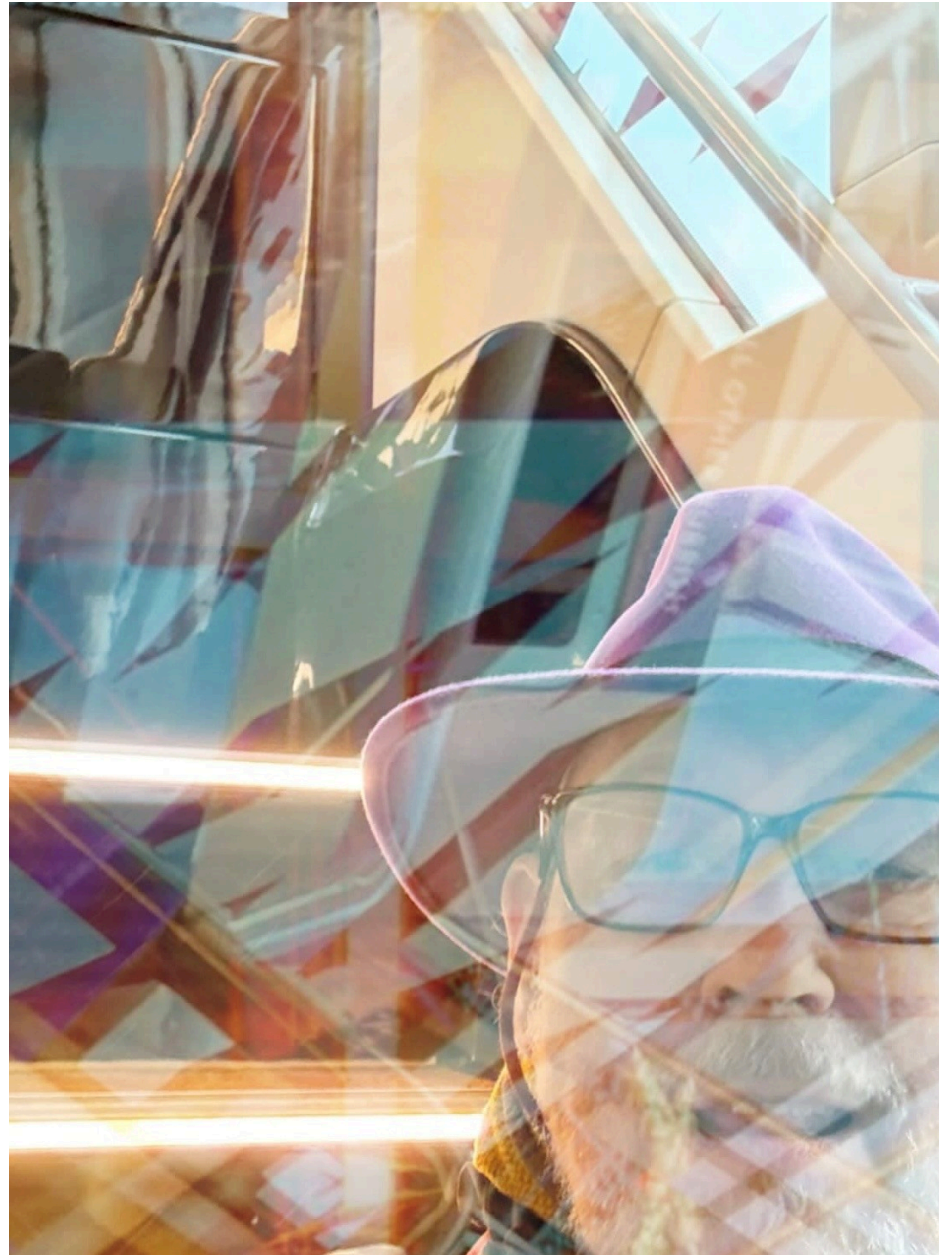


Photos of an oil pastel drawing and a hallway in the Trinity shopping centre, Leeds.

A journal of life.
There to here from everywhere.
Möbius existence.

Here the bus was full and I found myself sitting on the stairs. I took the opportunity to take a couple of pictures and layer them together and write a haiku. On posting the result to the interweb I was offered a seat for the rest of the journey.

Feeling liminal,
A stairwell experience.
Travelling home.



Rachel Perry Barnsley City Landscapes

My photographs were taken in Barnsley during an RPS Contemporary Group photography outing. I found myself drawn to the plants in the foreground. They are ordinary elements of the landscaping that quietly contribute to the character of the city centre. I used a shallow focus and blurred the buildings and occasional figures behind them, transforming the familiar urban environment into an abstract backdrop.

I was interested in the contrast between stillness and movement. The plants appear quiet and contained, while the indistinct city behind them suggests movement, noise and constant activity. The photographs became a way of isolating a moment of stillness within the urban environment.

I reflected on why I had chosen to give such prominence to the vegetation. The photographs suggest a relationship between the natural and built environments: the plants represent organic life, growth, resilience and renewal, while the blurred architecture represents the man-made structures and activity.

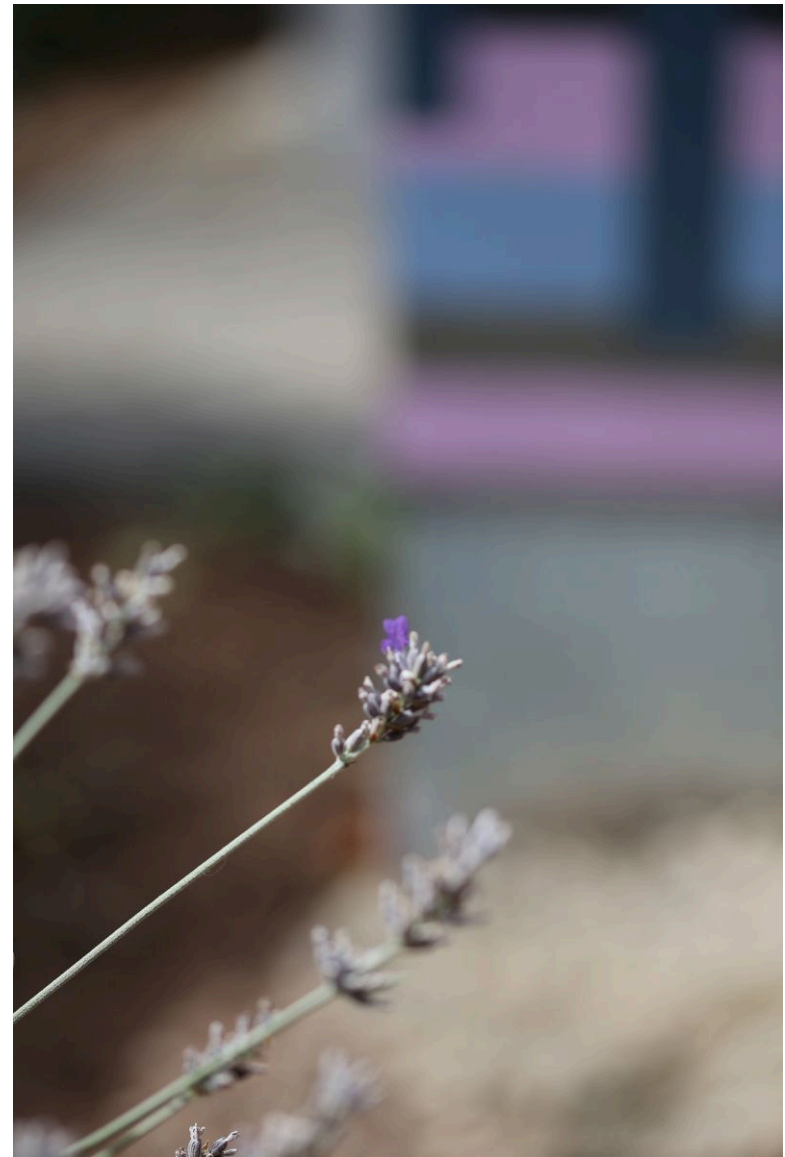
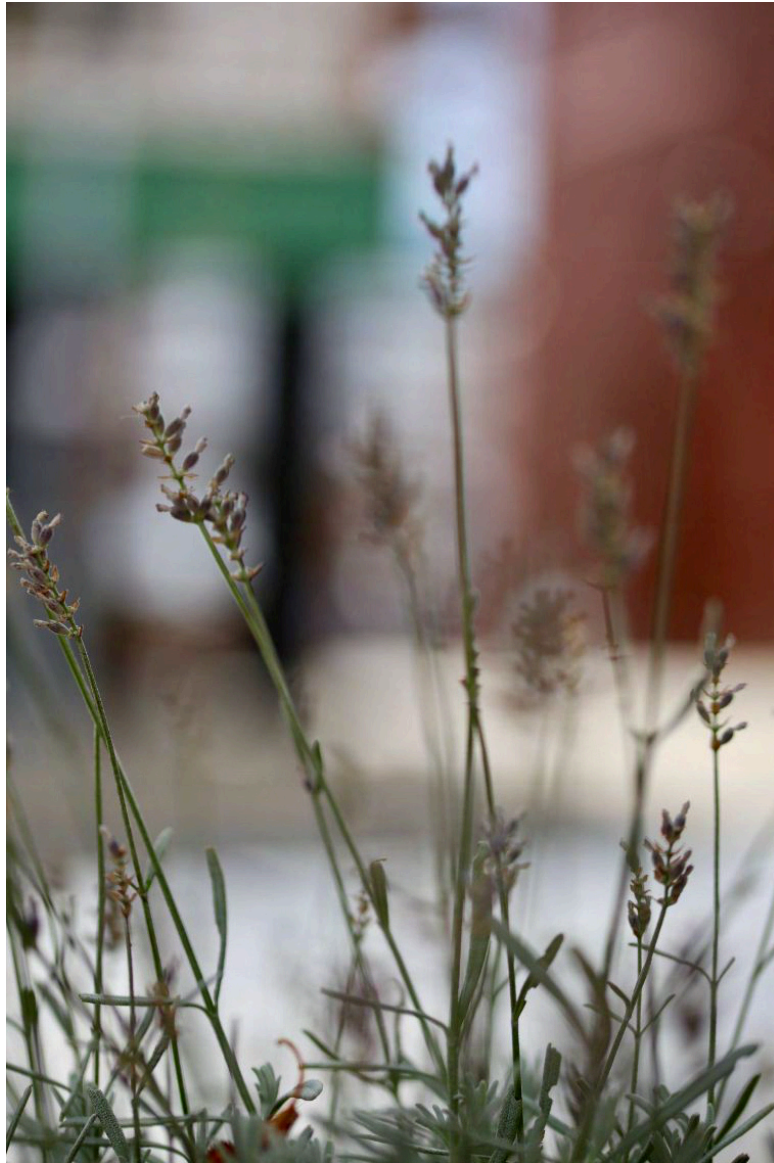
There is also something about noticing and choice. By bringing the overlooked into sharp focus, the plants become the immediate reality. The city, although still present, recedes. What is normally background is now foreground, suggesting that what we choose to notice can shape our experience of the world.

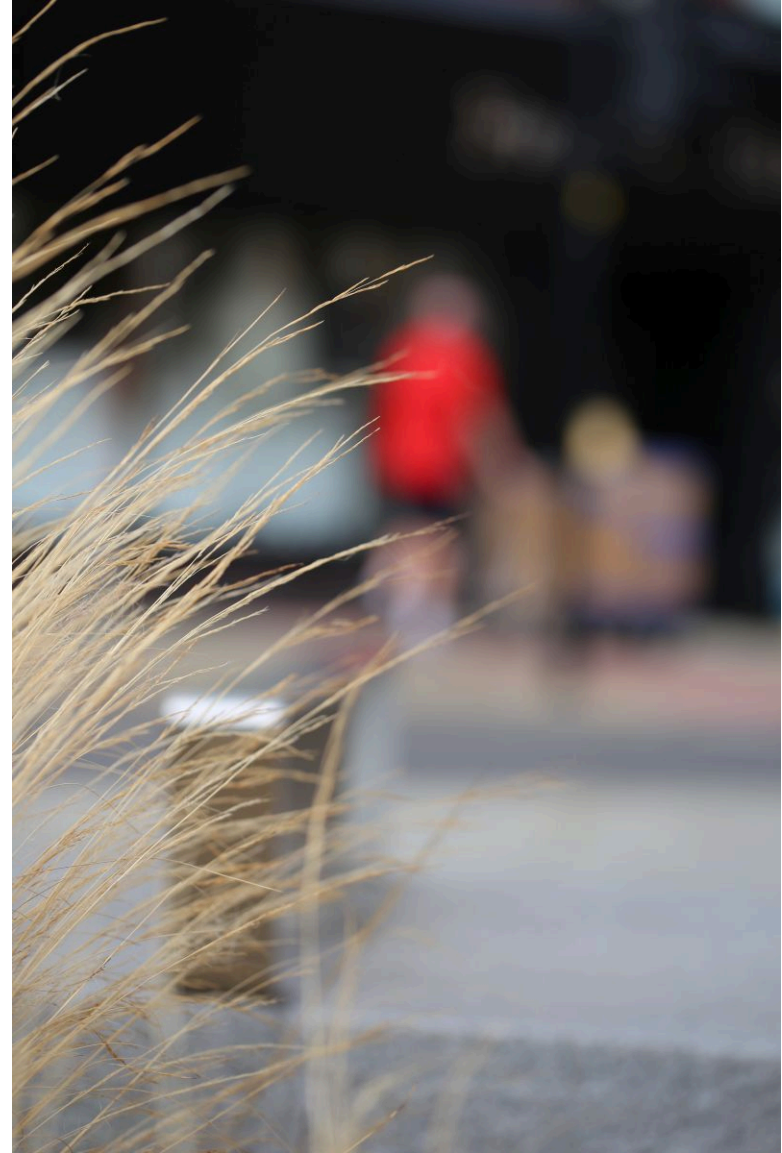
Impermanence is another thread. Plants grow, change, wither and renew, while buildings can give the impression of permanence. Yet cities also change constantly, as do the natural elements within them. Revisiting places that once felt familiar often reveals how much has altered.

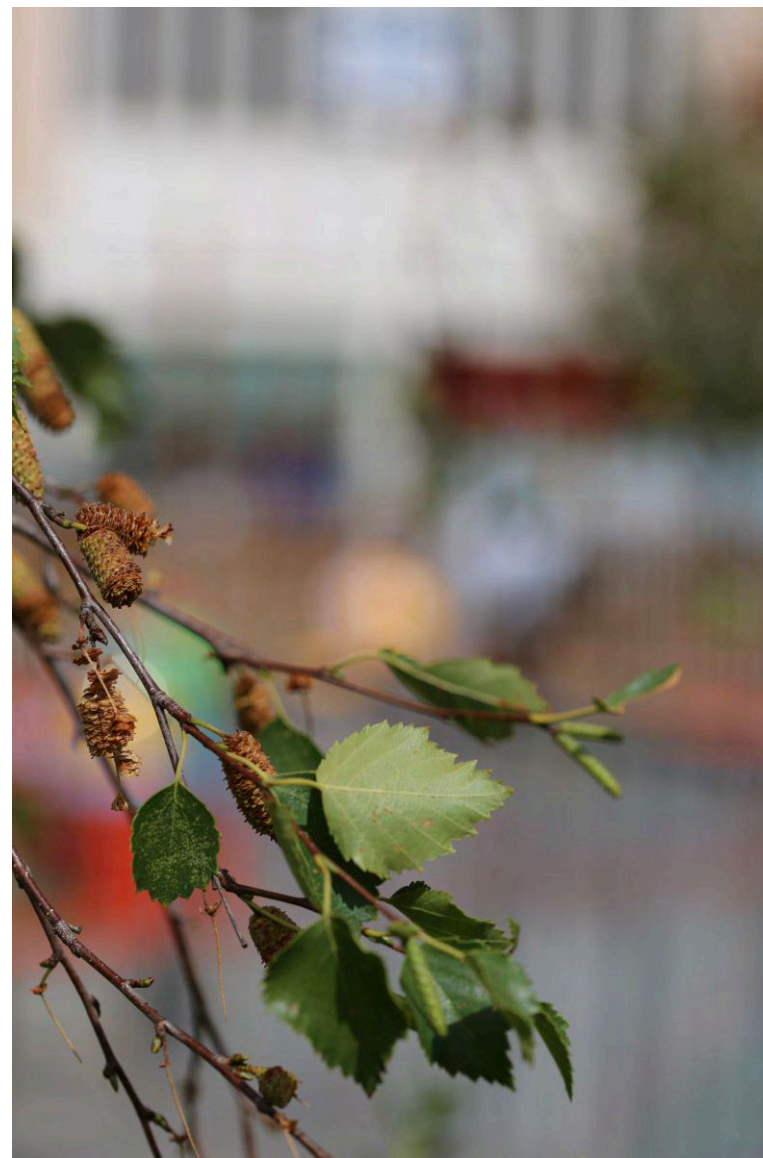
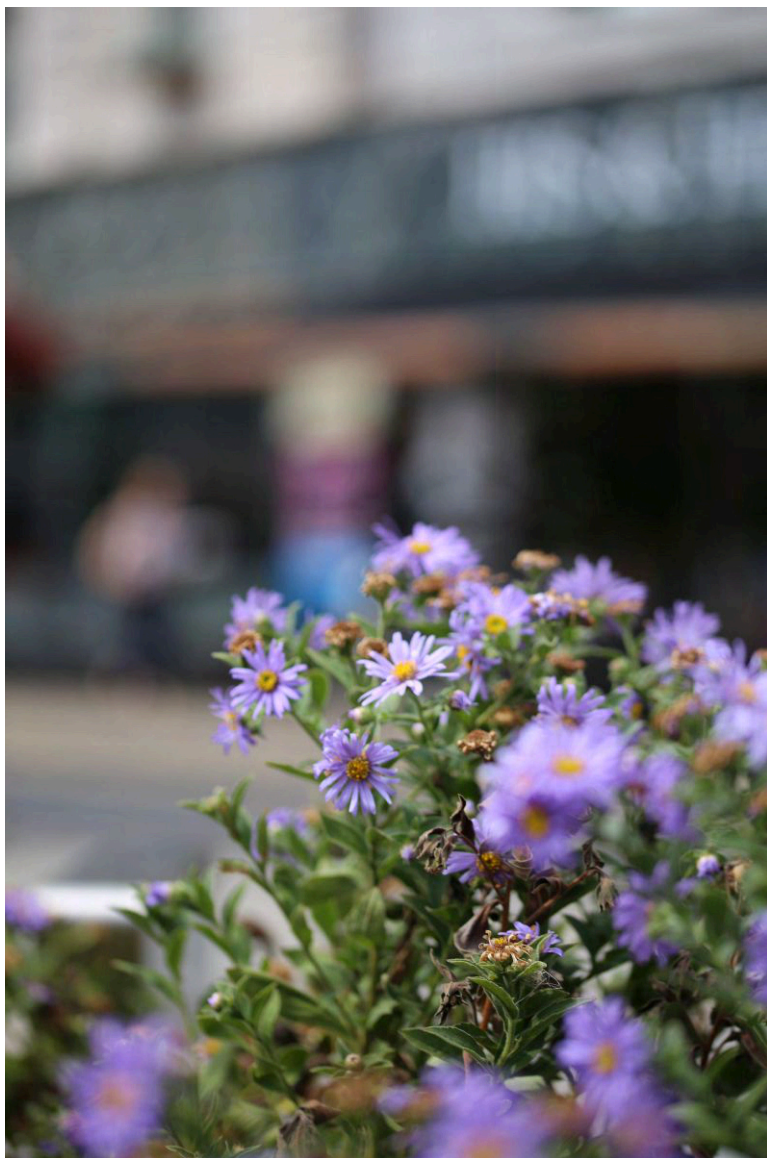
Finally, the distinction between foreground and background can be seen as a metaphor for consciousness. We never experience everything around us with equal clarity. At any moment, something comes into our awareness while everything else recedes. In these photographs, the act of focusing becomes more than a technical decision: it becomes a way of exploring attention, perception and what we allow to become our immediate reality.

It reminds me of Heidegger's philosophical writings on phenomenology: the human sense of existence, of being aware of being aware in the world. The meaning of the world around us is already there; we need to be open to it, to look more closely, and to be proactive in discovering the truths it holds.









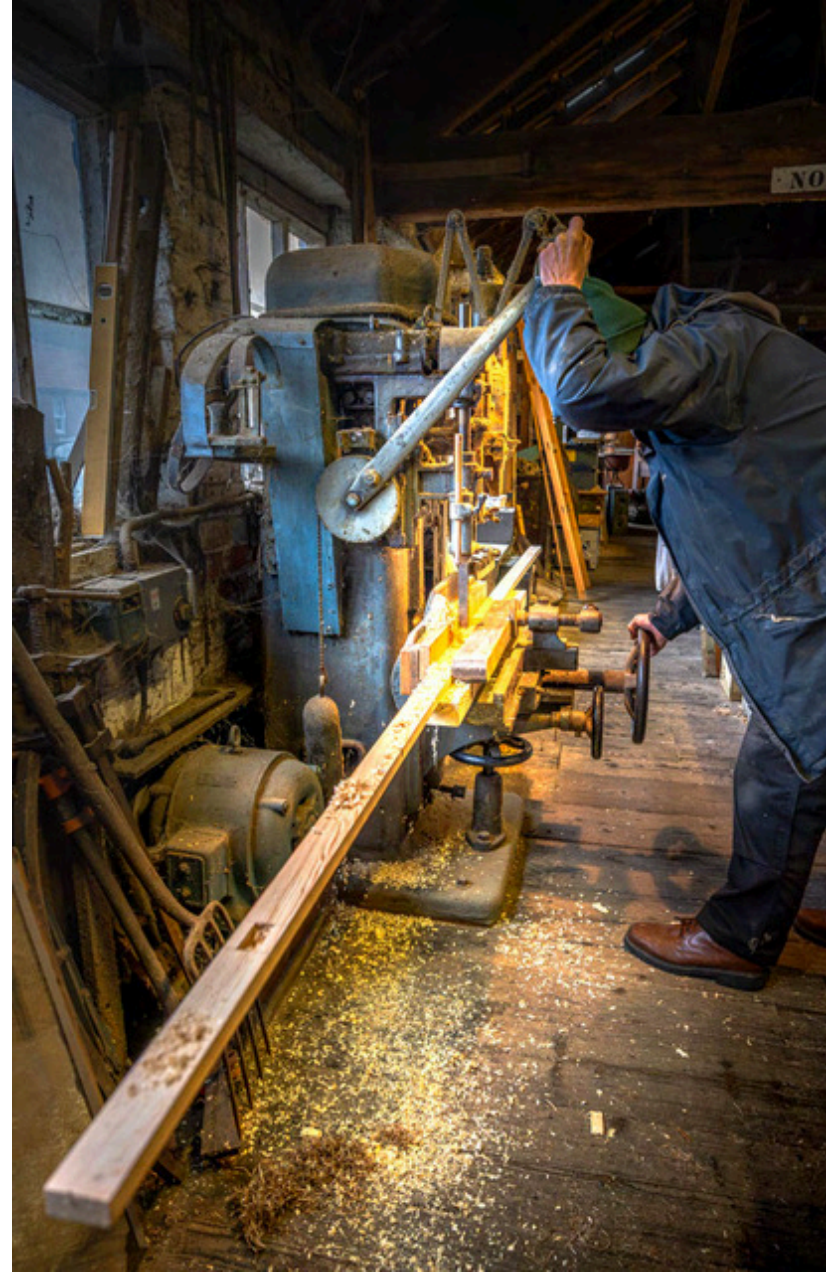
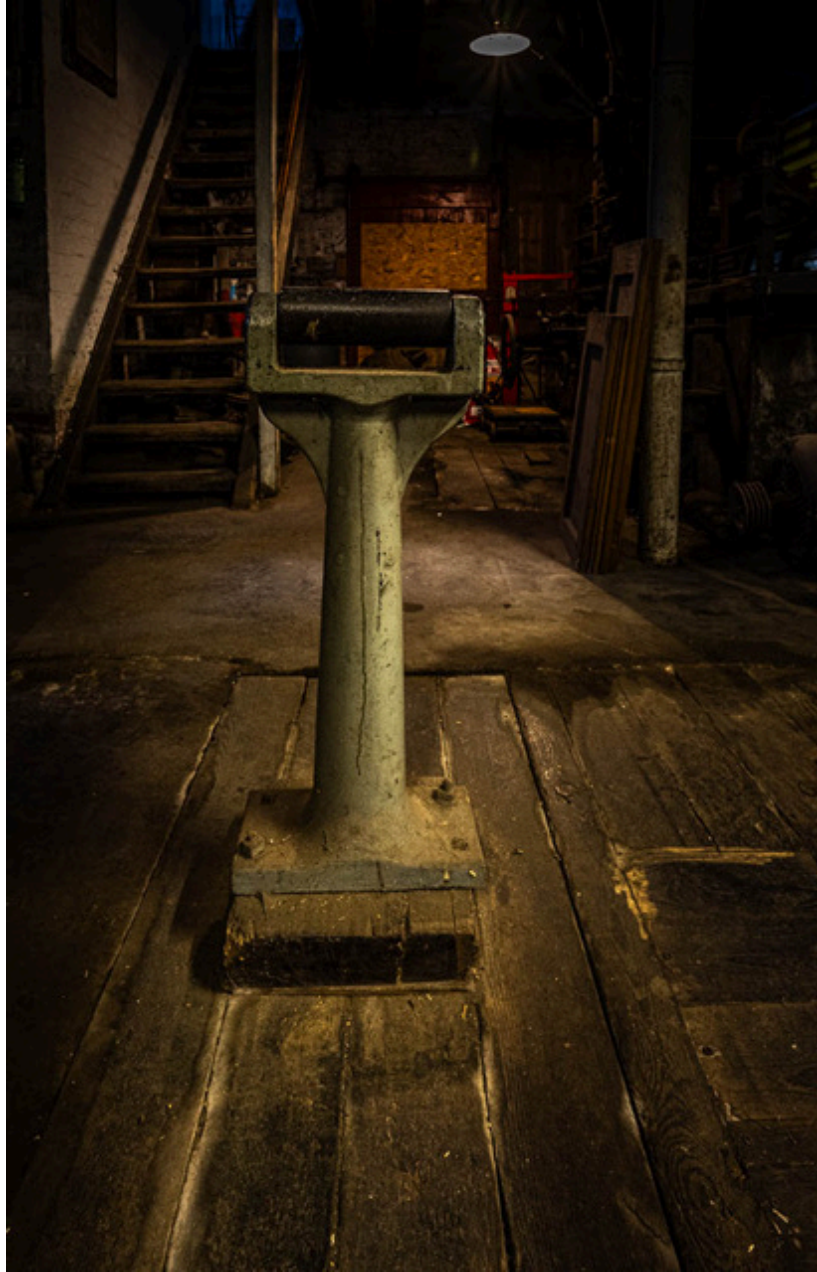


Tony Walsh The Old Joiner's Shop



The Joiners Shop is a family run business established in 1908 by Simon's grandfather and was moved to the old Tannery building in Selby in 1912. This business was passed onto Simon's father and since then to Simon who is now retiring and selling the building. The business will be no more. These images represent an insight into an old business run and worked in the traditional way. No computer in sight, no digital footprint, business found by word of mouth. Everything hand made with much of the old machines and tools used over the years of the business still in view.





















Contemporary Group North Activity Group Meetings

Saturday 17/10/26	13.00 BST	Online
Saturday 21/11/26	12.00 GMT	Clements Hall, York
Saturday 12/12/26	13.00 GMT	Online