

Contemporary Photography



View from the Chair

I think, from the number of emails I received after the event, it can safely be said that *Concerning Photography* was a huge success. Sheffield Hallam University was the best venue we have ever had; the catering was superb - and I am very fussy about my food. The dinner in the evening was first class with Liz Hingley as an excellent speaker; I can guarantee no one fell asleep. Laura Pannack stepped in at very short notice when Zelda Cheatle realised that she would be in China. With Melanie Manchot, Melinda Gibson, Chris Coekin, Paul Reas and Peter Mitchell we had a wonderful array of speakers, most of whom remained throughout the weekend, taking part in everything we did. I think, from my point of view, it was the best weekend we have ever had.

We shall now be setting our sights on the Photobook Exhibition, details of which will be released fairly soon.

I attended *OffPrint London* at Tate Modern and managed to resist buying too many books. (But only because many of the exhibitors were unable to take card payments; the cash in my purse was limited, probably a very good thing bearing in mind my reputation when it comes to books.) I saw Melinda Gibson smoking her books which commemorated the fire at her studio where everything that came out smelled of smoke. One had to be at *Concerning Photography* to hear the full story.

In June I went to Westminster University for the RPS *Women in Photography* event organised by Andy Golding and Liz Williams. Alixandra Fazzina's work focussed on the often forgotten humanitarian consequences of war and under-reported conflicts. Jenny Matthews stepped in when one of the speakers had to cancel. Her work covers the effect war has on women. Gina Glover spoke on environmental issues. Monica Allende talked about her work as Picture Editor of the *Sunday Times Magazine*. Altogether a very stimulating day. If any among you are interested there are further days – 8 October in Leeds with Magda Rakita and 12 November with Emily Macinnes at Nottingham Trent. On 21 November at the National Media Museum in Bradford there will be a series of four lectures, details on the RPS website. This event will probably appeal to those who wish to know more about historical women in photography.

I hope you all have an excellent summer.

Best wishes, Avril.

Cover: *All Shot Up*, from the series *At the Centre of The Ultimate*, © Peter Heaton

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Contemporary Photography

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View from the Chair	Avril Harris ARPS	2
Editorial	Patricia Ann Ruddie ARPS	4
An Interview with Diàna Markosian	Brian Crossland	5
Cowboys and the Landscape of the American West	Peter Byrne	10
A lick of paint and other objects	Graham Low LRPS	15
Budapest	Tony Baker	18
Eny Roland Hernández, Photographer of the Critics	Séverine Grosjean	22
Holiday Photographs	Mike Shanahan	28
At the Centre of The Ultimate	Peter Heaton	30
Picturing a Thousand Words: Adam Lee	Stephen Clarke	34
Toy Soldiers by Simon Brann Thorpe	Book review by Brian Steptoe FRPS	38
Group Events		39
Committee		39
Yorkshire Scarecrow, from <i>SOME THING means EVERYTHING to SOMEBODY</i>	Photograph by Peter Mitchell	40

Contemporary Group ethos - Photography that conveys ideas, stimulates thought and encourages interpretation; photographs 'about' rather than 'of'.

Editorial

“ [] ... a slightly stuffy term that’s been applied to a whole toy box full of playful, inventive strategies for exploring cities. Psychogeography includes just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape.” *

Little did I think when attending the local A Level Art exhibition that I would learn about a new philosophy that I can use in thinking about my own picture-taking practice. The work that I saw by these young adults was at the forefront of exploring new ideas and ways of thinking about art. Their themes weren’t aesthetically pleasing ones, but subjects that were concerned with current issues, for example, dementia, abuse, bullying, body art. (I apologise to these students for not realising that their projects would be anything less than informed and substantial.)

But this new philosophy that I saw, used as the foundation for a student’s final project, was new to me, that is, psychogeography has been around since 1955 when developed by French theorist Guy Debord. Basically, it’s a multi-faceted approach to discovering areas of the city and one’s reaction to it. The more I read about it the more I discovered that it is, indeed, a multi-faceted philosophy, with numerous interpretations explaining and expanding it throughout the years.

Considering what I have read, just barely skimming the surface (and I am reminded of the literary urban wanderings of the figure of the *flâneur*), these ideas can serve as the basis for new photographic projects, not least of which would be for me to take the camera out on the streets, and not follow my habitual routes through the city centre. A new way of seeing may be stimulated if I were to invent new maps for myself. Perhaps I can move randomly through the city, delighting in chance encounters, disorientating myself, not worrying about my final destination. I guess that this is where the ‘psycho’ part comes into it.

Patricia Ann Ruddle, Editor

* <http://www.utne.com/community/a-new-way-of-walking.aspx>

An Interview with Diàna Markosian

Brian Crossland

Through emails and an enlightening 30-minute telephone conversation I was able to connect with Diàna Markosian, an Armenian-American documentary photographer, between her assignments in Puerto Rico and Haiti.

Her photographic interests are not to deliberately produce exhibition quality photographs, but to use her camera to record scenes,

objects and portraits which will then effectively communicate to others. The fact that her images have been shown in exhibitions is of little importance to Diàna. She told me that “if I do not feel empathy for the subject or project, I prefer to say ‘no thanks’ at the outset and turn down a commission.”

Diàna’s photography is her way of collaborating with her subjects,

helping to achieve results that are many times greater than producing an exceptional photograph. She uses a camera because it helps her become someone else, becoming a conduit to provide a deeper understanding of our world, or a small part of it, which may well be a large part of the world for those she feels the urge to photograph. Describing herself as a very private and inward

From: *Goodbye My Chechnya*.

A couple on a date in the small village of Serzhen-Yurt. Couples in Chechnya must meet in public and sit a distance from one another. All physical contact is forbidden prior to marriage.





From: *Goodbye My Chechnya*.

Chechen girls after school in front of the Heart of Chechnya mosque, the largest in Europe. All Chechen girls, despite religion, must wear a head covering in public schools and government buildings.



From: *Burmese Nights*.

Catholic Nuns at a church in the Kachin capital of Myitkyina. The church has become even more important among the Kachins since renewed fighting broke out between guerrillas from the Kachin Independence Army (KIA) and the Burmese government's forces.



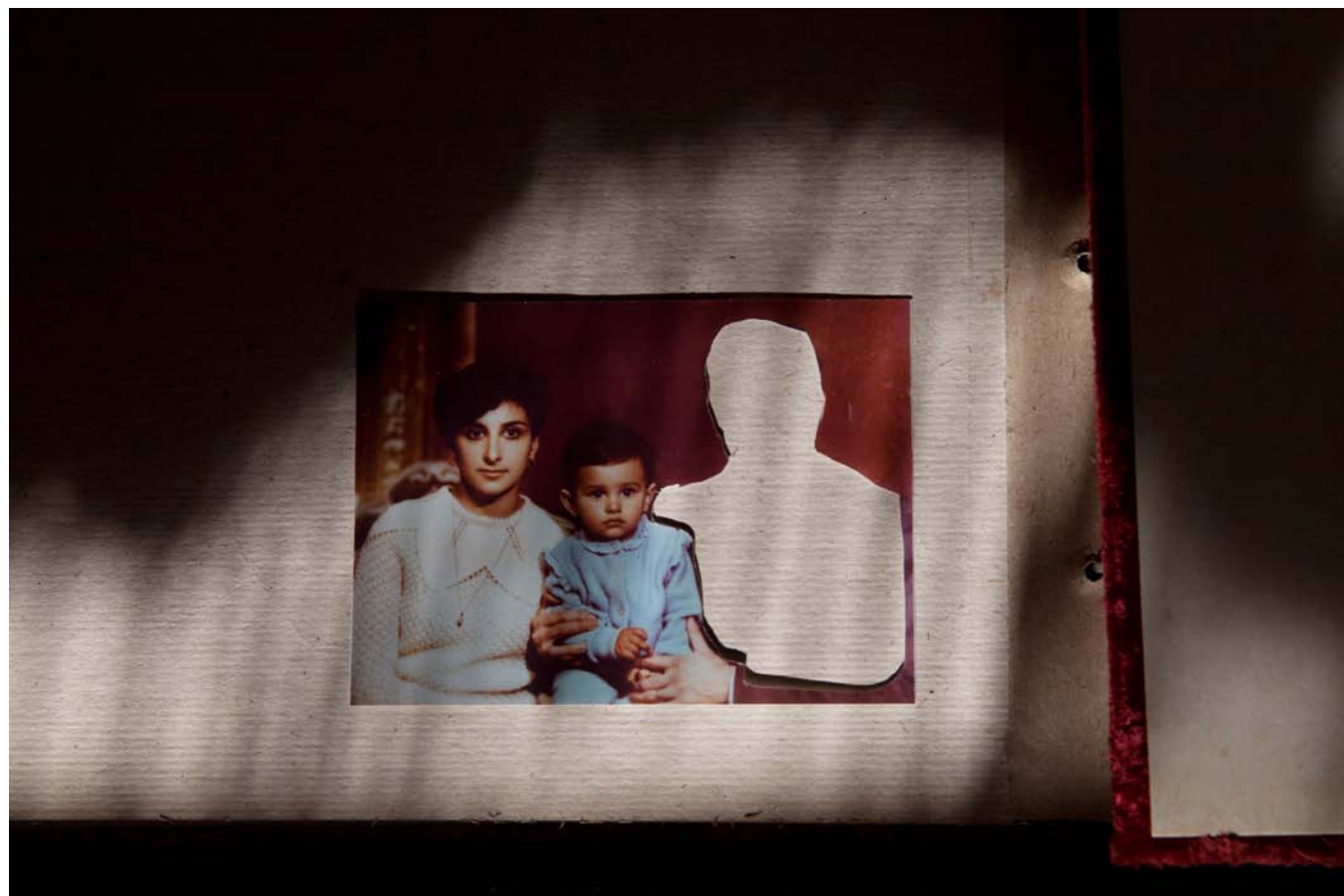
From: *Burmese Nights*.

Worshippers at morning mass at St. Francis Savor Church in the Kachin capital of Myitkyina. The Kachin are devout Christians in a predominantly Buddhist Burma. The hill tribe was converted to Christianity by American missionaries at the end of the 19th and the beginning of the 20th century.

kind of person, Diàna said "I feel braver when I'm holding a camera and more empathetic with the task at hand. It allows me to slow down and think differently about the record I am about to capture for the sake of sharing the results with others." She also remarked that she travels light, relying on her single camera and its one lens. She said that carrying too much weight would restrict her

actions and activities for the type of work that she carries out.

Diàna briefly outlined her latest project, which partly involves interviewing descendants, and the few remaining genocide survivors who fled their homes to avoid massacre, as well as the many who did not escape. The survivors, some of whom are over 100 years old, share their memories with



From: *Inventing My Father.*

For most of my life, my father was nothing more than a cut out in our family album.

Diàna. She is photographing in their homeland to capture details of their past life, which they used to call home. Visiting these places, speaking with the people who now live there, capturing the remnants of the times when the original inhabitants fled, through to the current day by taking pictures of ruins, landscapes, walls, animals, records and whatever else

she feels will help them, generating original photo-journalistic collections to share with the world through a range of media - magazines, internet, exhibitions, talks, etc, - that is what drives Diàna.

The images and documentaries that Diàna produces are excellent records, without requiring horrendous photographs of mutilated bodies,



From: *Inventing My Father.*

Items my grandfather put aside in hopes of meeting us one day.

rather by taking subtle photographs of, for instance, long lost personal items which make us aware of the cost of the atrocities, skillfully avoiding the need to be too graphic, but naturally leaving us wanting to know more.

Diàna's images demonstrate that she genuinely cares about what she is photographing. I asked her what would be her ultimate photo-shoot,

perhaps one that may even make her feel that she had 'arrived'. Her reply was very positive "I don't take photographs for me, so I could never imagine being in such a situation." Her reason for taking photographs and reporting is to help others interpret and understand the world in which they live or have lived but can no longer revisit.

Ed. Note: Her latest project is not publicly available yet. See www.dianamarkosian.com. The Harrogate Photograph Society and the RPS Yorkshire Region have organised a talk by Diàna, venue to be announced. Updates can be found at <http://www.harrogatephotographicsociety.co.uk/>

Cowboys and the Landscape of the American West

Peter Byrne

My first encounter with cowboys came during a road trip I made along Route 66 when I stumbled upon a ranch rodeo outside Oklahoma City. The rodeo wasn't a professional event where the riders were competing for big prizes; it was just cowboys from local ranches competing for fun. I got talking to a couple of them who suggested that I visit the JA ranch near Amarillo, Texas, which was established by Irish businessman John Adair in the late 19th century. So I gave the ranch owner a call and was invited to stay for a few days. It was during this brief visit when I was fortunate enough to ride out with a couple of the cowboys that I became fascinated with their lives, their culture and especially the landscape in which they worked.

I returned the following year, bought a VW campervan in San Francisco and armed with a 6x6 camera and a few hundred rolls of film, I set out on my adventure, driving from state to state, ranch to ranch, living and working with cowboys. During the year-long project I visited 45 different ranches in 12 states.

I was intrigued with the role the landscape played in the mindset



of cowboys. The land can be unimaginably big; in many cases literally as far as the eye can see, with no signs of urbanisation, no towns or cityscapes on the horizon, no anything - just mile upon mile of

sagebrush or mesquite trees with a smattering of mountain range in the distance. There is a great sense of absolute peace and solitude when you are immersed in this land and it is impossible not to be affected



by it. I became fascinated with the cowboys' relationship with this land, how it provides a perfect backdrop

for individuals at one with nature, and how the peace and tranquillity of the

landscape mirrors the temperament of the cowboy.

<http://peterbyrne.co.uk/>

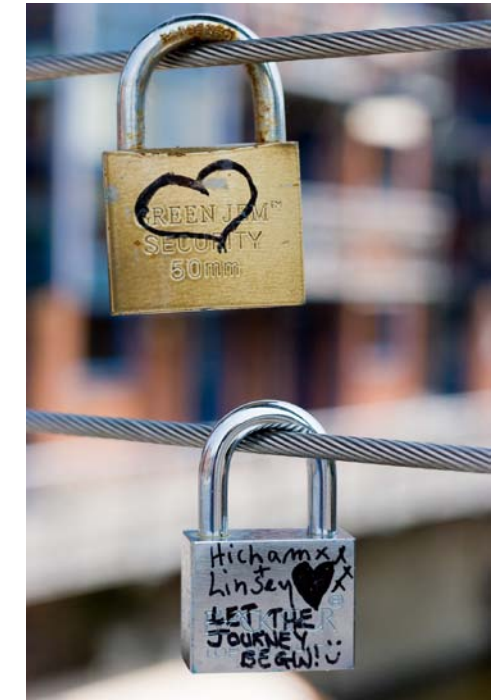


A lick of paint and other objects

Graham Low LRPS

I am fascinated by the human urge to introduce paint, illuminated or engraved images and small objects into external reality. The result can be the creation of simple geometric constructions, like the houses in Santa Cruz, La Palma, which give off a sense of security; or of a riot of complex detail, as in the huge murals in Poznan, Poland, which radiate quite the opposite. In many cases, a secondary result is a degree of discord or incongruity, as when a single white column turns a mundane portable building at an archaeological site in the south of England into a Roman Studies classroom, a neon Madonna and crib tries to reclaim a Christmas fair in the north of England for righteousness, or a message of undying love in a Madrid street is somewhat thwarted by the natural tendency of tarmac to crack. At times these messages develop layers within layers, as when hearts and journey messages are painted on chunky padlocks which are then locked and attached 'for evermore' to a Leeds canal bridge (where still waters run deep?). At other times the coloured objects seem to overcome the incongruence, as when five gnomes and two fairies, plus a bright red apple, genuinely seem to lift farm machinery to a higher plane of picnicking existence in a North Yorkshire field.





Budapest

Tony Baker

a city that was : a city that is
photographs of Budapest

on walls the scars of testament
in vestige still retained
scrubbed clean and distant, whole and vital
a lineage contained

If truth be known, I'm not a photographer, I just take photographs, and I take photographs because I can't paint - I make art, I write, I make music, I make videos - but I don't paint. However, I do bring all the sensibilities of painting to what I do. My photographs will regularly draw on the likes of Francis Bacon, Mark Rothko and Diego Velázquez, not so much as a plagiarism of aesthetics, but more of the spirit in which their work was created.

Maybe I'm just a frustrated painter, and when I learn to paint, I'll stop taking photographs - who knows?

<http://tonybakerartystuff.tumblr.com/>





Eny Roland Hernández Photographer of the Critics

Séverine Grosjean

After several jobs in a Guatemalan NGO and newspapers such as *Siglo 21* Eny Roland Hernández entered into an unknown world of portrait photography. Intrigued by the use of the portrait, he defined the practice as “a meeting”. Eny already was interested in street photography – “as a thief of lives”. He exhibited his first photographs and met the Mexican curator Irving Dominguez at a workshop. There he discovered history of art and the opportunities offered by photography. Aesthetics were not the only way to express emotions. Eny declared, “Art is a window in which to share emotions through themes and subjects, represented in various ways with incalculable opinions.”

Guatemalan galleries at that time were not open to expose young and unknown artists. He decided to create alternative exhibitions with artist friends. Each worked on a theme chosen in advance; Eny - religion. The initiative evolved and his series on saints called *Fábrica de Santos* was created. Making photographs with a “kitsch” ambiance immersed in lush colours and details, he manifested inauthenticity, overload and “bad taste”, sometimes condescending,



above and below - From the series: *El Convite de Totonicapán*



sometimes humorous. Saints revered, for example “San Simon Narco”, and portraits invented; sometimes traffickers were photographed as models to relate to the *narcocorrido* movement. (Not really a foreign culture in a country that celebrates the festival of the dead without shame.)

In his series *Dulce Mortificación*, Eny established a criticism of the Catholic religion, which he knows well, having been raised in both Catholic and military schools. Here he exhibits the cultural and religious Guatemala. He expresses the dominating beliefs that are “imposed” with the perpetual creation of church saints. He decided to play the card of religious advertising. Each photograph addresses a different religious topic, with elegance and pain, as if the only way authorised by the Catholic religion to reach the subliminal must be through suffering.

With his images, Eny mixes religious figures with graphics of contemporary society. His vision presents a new realism. His sensual and sexual pictures represented by young men are an echo of his sexual orientation and also a taboo criticised by the church.

His photographs are a gateway allowing a dialogue between creativity and spirituality. Eny reminds us today that art is autonomous, free from any higher institution. Art has been emancipated from a religious matrix.



From the series: *Fábrica de Santos*



Testigos Urbanos

In his work, the aesthetic experience is involved in the search for the demystification of faith.

Religion is not the only issue addressed by this young photographer. Indeed, in another series called *El Convite De Totonicapán* he shows people dressed as cartoon characters. El Convite is an annual carnival, a public dance, in which people traditionally dressed as characters from everyday life.

Nowadays, the characters are from Hollywood and Disneyland; they are the new "identities" in this previously traditional world. Eny criticises universalism and what he calls a "resistance" to folklore. It is an aestheticisation of commodification. In his photographs, he directed the "puppets" in places around the city which were out of context; a satire of the contemporary era.

Not having the opportunity to show his work in major galleries in Guatemala City, he decided to exhibit his photographs, sometimes in black and white, on the walls of the city. He reconstructs his pictures using photocopies, which are more economical. He wants to open the "spirit" of a population insensitive to authentic cultural values, not to the greed of popular entertainment. In this new work, there are no longer



Se alquila - Estado



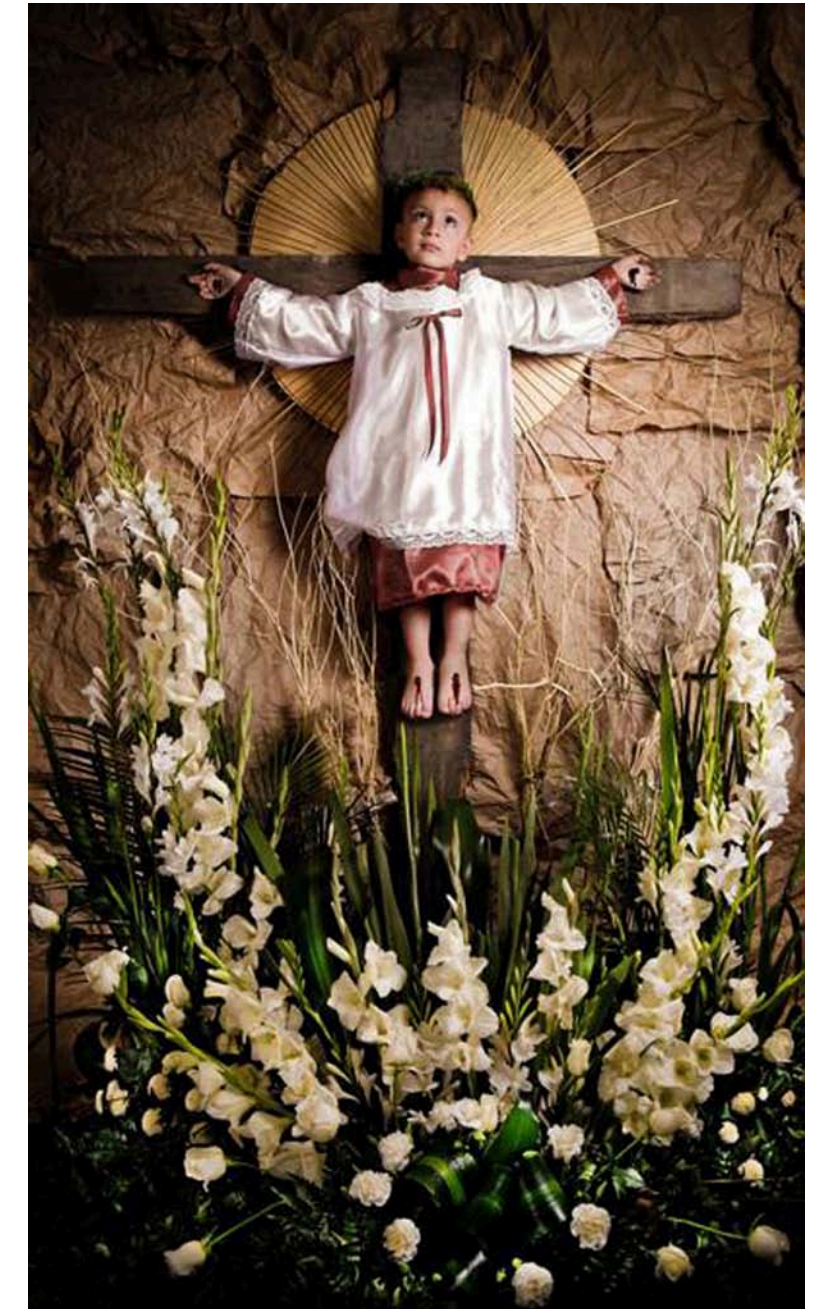
From the series: *Dulce Mortificación*

religious icons but anonymous portraits - even dogs. Although this is dedicated to a wider audience, Eny says he does not care what people think. "Nobody in Guatemala will tell you directly what they think. There is no valid criticism in Guatemala." He has received threatening messages, which has not stopped him. He wants to keep showing his version of society and religion by incorporating pagan elements and by also using digital interventions with the help of other artists to break the established codes.

In conclusion, photography for Eny is not a goal but a tool to claim and challenge. With a sweetened, bright and colourful style, he denounces a society blocked between religion and consumption. We are immersed in a satirical universe mixing religion and politics.

For more information see :

<http://enyrolandfoto.blogspot.co.uk/> (parts are in English.) If you Google his name, you will find more about him; especially interesting are his videos on YouTube.



From the series: *Fábrica de Santos*

Holiday Photographs

Mike Shanahan

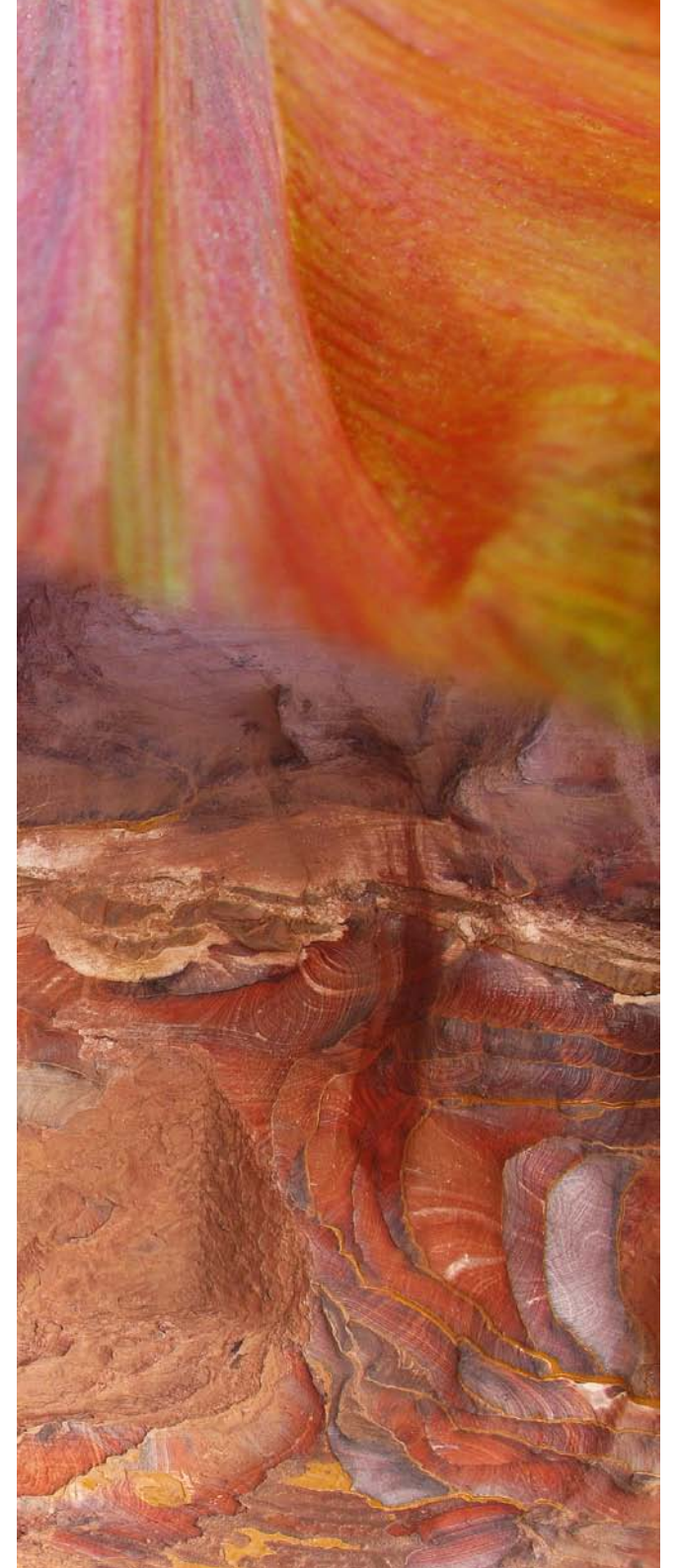
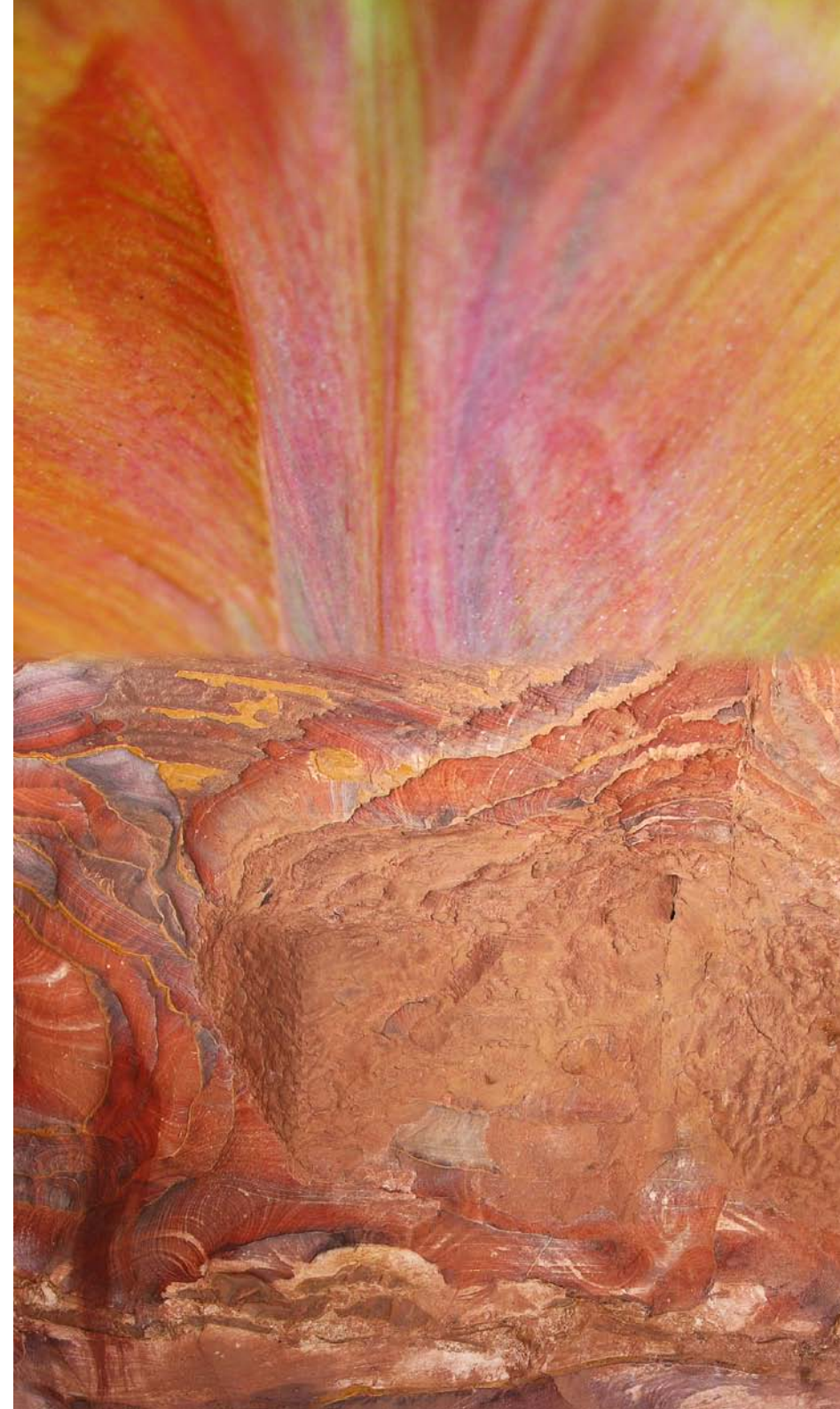
"Holiday: A period of time spent away from home for recreation." (Chambers).

When I look at photographs taken during my childhood holidays, I usually see a family group gathered together on some freezing UK beach smiling at the photographer as if that moment in time could be no better spent in any other way. Later, when I became the photographer I eschewed those childish things and sought to depict the glorious and sublime opportunities provided by the UK landscape; usually protecting myself from a mild attack of frostbite during the process. Indeed, I was a photographer of things.

Many years later I was able to afford holidays to more exotic locations where the temptation to photograph the landscape, locals and events reported by travel brochures and intrepid televised adventurers was, and is, a constant presence. However, somehow, such an activity now seems to be meaningless. I could stay at home and browse any amount of travel based media should I wish to gather those images generally endorsed as the best view of (say) Mount Etna, or I could vicariously watch 24 hour News or National Geographic programmes recording exciting indigenous peoples, wild life and global events. Would any photographs taken by yours truly then simply be trophies proving that I too had borne personal witness to such flora and fauna, sites and scenes?

I have no wish to decry those who find pleasure in such activities. As a photographer I cannot deny that constant urge to somehow make a photograph when visiting some previously unvisited location. However, my current photographic practice is also informed by an incentive to make work that is something more than a simple representation. In some way I also wish it to be an act of re-creation.

And so, during a visit to Petra I, like others before me, found myself enthralled by the marbled ancient Treasury. But, the flowing forms of the beautiful rocks were not quite satisfying enough for me to re-present to other viewers upon my return. Instead, I found myself impelled to unite their igneous colours with a sympathetic botanic gesture borrowed from a home grown tulip: which some viewers inform me reminds them of an entirely different sort of trip....



At The Centre of The Ultimate

Peter Heaton

About the title - I'll come back to that .

Around ten years ago I started to notice in various publications, photographs that didn't look like *proper* photographs. They looked too real, hyper real. They reminded me very much of the images produced by the American Photo-Realist painters of the 1960s and 70s, such as Richard Estes, Ralph Goings and Chuck Close.

These Photo-Realist painters very consciously took their cues from photographic images, working in a very systematic way, projecting from photographic slides onto canvas and utilising grids to preserve geometric accuracy. They displayed a tight precise style, often depicting imagery that required a high level of technical virtuosity to simulate, such as reflections in specular surfaces, neon lights and detailed architectural environments. The results looked like photographs, but were clearly paintings, invested with prolonged production times and extraordinary technical skill in their execution.

Moving forward a few years, I decided to do some research to find out more about these odd photographs, and up popped the term HDR, *High Dynamic Range*. Now the term is of course commonplace in photography and the techniques for producing this type of imagery much simplified, even down to compact cameras having an 'HDR' setting.

What fascinated me at the time however was the irony that the photographic image had now seemingly taken a step closer to resembling a painstakingly hand-painted representation of that image, and I wanted to explore this idea further.

I needed an appropriate subject that would allow me to utilise the techniques of HDR photography, but would also stick closely to those themes and subjects favoured by Photo-Realist painters in their work. I needed bright sunshine, intense colours and an American zeitgeist.

One place seemed to fit the bill - North Yorkshire (and a bit of Lincolnshire).

I had found my subject in English amusement park rides. I decided to catch them unpopulated, with the rides themselves as the subject, but in the tradition of Ralph Goings I wanted to start with the classic Photo-Realist subject, an American Diner. I was sure that this was going to prove tricky, in the end the answer was so close to home (12 miles away) I couldn't believe it. Flamingo Land near Pickering had a good one. The project was underway.

So, some months later with the work now well underway, I was at Lightwater Valley near Ripon in North Yorkshire, on a beautiful sunny, out-of-season day, standing in a field through which strides Europe's longest roller coaster ride. *The Ultimate*. There was no one around at all; I had the place to myself, it was an amazing feeling being dwarfed by such an astonishing complex structure, I had to tell someone.

I rang my brother from my mobile phone, when he answered I started with "You'll never guess where I am?" "Go on" he said, "Surprise me".

"I'm standing at the centre of *The Ultimate*", I replied.

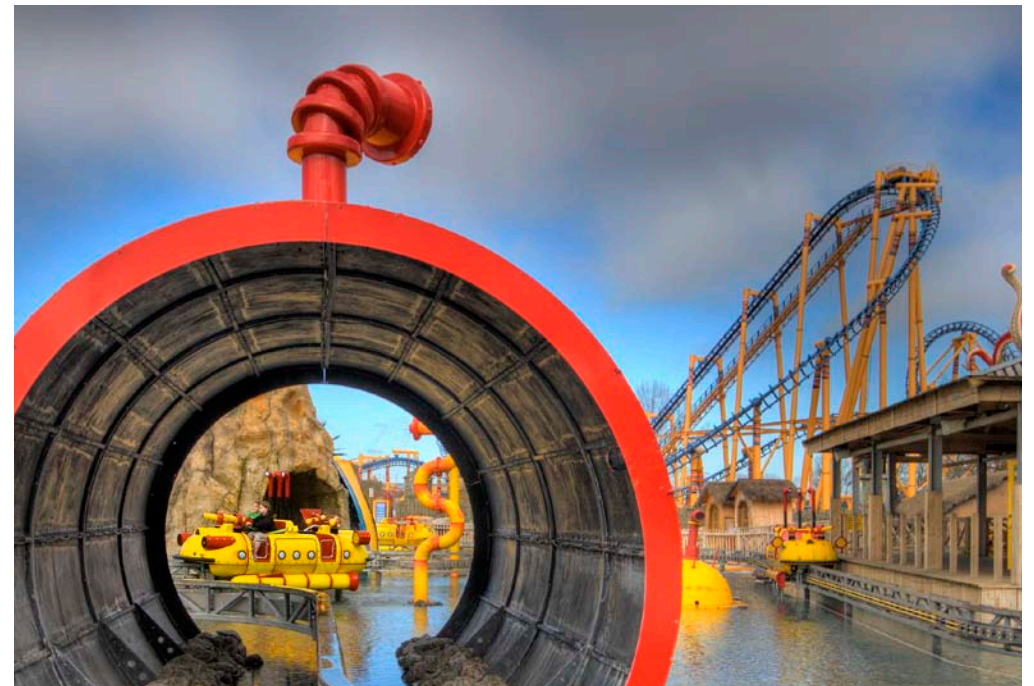
The project title was born.

<http://peterheaton.co.uk/>





Hyper Blaster from Mini Mine Train



Splash Battle



Spring Fish



Minnie Mouse



At the centre of The Ultimate

Picturing a Thousand Words: Adam Lee

Stephen Clarke

The cliché states that ‘a picture is worth a thousand words’, even though photographs are often accompanied by captions to anchor their meaning. The addition of text can reduce a photograph to the rôle of illustration, the words providing meaning to a muted collaborator. Adam Lee’s project *Identity Documents* is a collection of photographs of the bookcases of his silent collaborators. The spines of shelved books, along with a miscellany of displayed objects, provide textual pointers to the identity of their owners. This is a playful guessing game where the picture title has been withheld, leaving clues intrinsic to the image for the viewer to read.⁽¹⁾

Adam Lee grew up in a household where words were predominant. His mother is a writer and novelist; his father is a literary editor. While his sister learned her lines to become an established actress, Lee followed a path unwritten in this script to study Zoology at Liverpool John Moores University (1999-2002), moving away from culture to the domain of science. The processes of classification applied to the study of animals lend themselves to Lee’s photographic project. *Identity Documents* is a typology informed by the work of the German photographers Bernd and Hilla Becher. Collecting and then arranging in a series allows contrasts and comparisons to be made, and is the basis for knowledge. Lee has replaced expression for analysis.

The owners of the bookcases that Lee pictures remain anonymous. As the photographer does not disclose to whom these bookcases belong, the viewer searches for identifying signs, noting how each bookcase is different from the next. In his essay *The Photographic Message* Roland Barthes considers the relationship between words and images.⁽²⁾ On the photographing of objects, he argues that the arrangement of objects before the camera inevitably provides meaning. Each object is an element of signification that can be “constituted into syntax”: objects replace words.⁽³⁾ For Barthes, the bookcase itself connotes ‘intellectual’. In Lee’s photographs, Karl Marx sits next to Tony Benn while John Berger and William Shakespeare are near neighbours. The photographed books may indicate the profession of their owners but the intruding objects, such as a toy black bull and red shoes, may confirm or confuse the viewer’s suppositions.

Lee’s own identity as a photographer has been gradually emerging alongside his commitment as a Student Support Worker at universities in Liverpool. This role allows Lee to help students with their academic studies and, as he points out, reach their potential. A perennial student and volunteer, Lee continued his own education

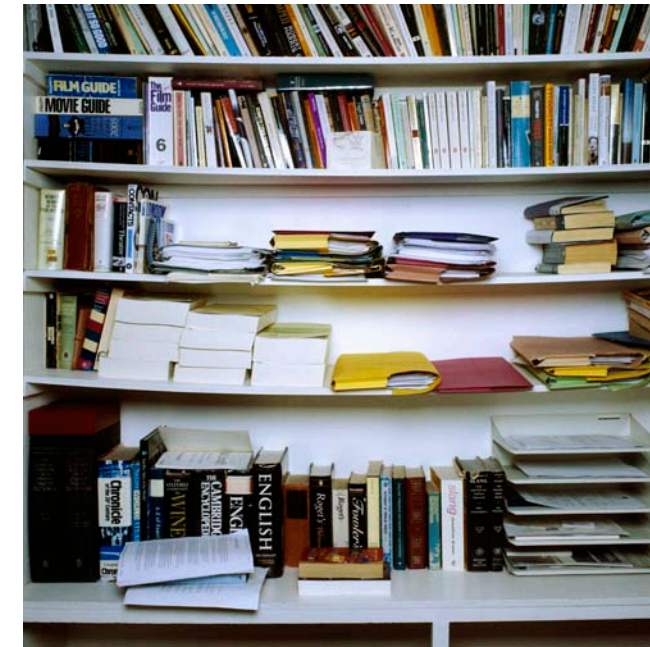


with a BTEC National Diploma in Photography at Liverpool City College (2004-2006). This combination of activities has led to his work on several projects across numerous organisations as a freelance workshop facilitator for participatory photography. The starting point was a commission in 2009 for the charity PhotoVoice.⁽⁴⁾ This charity utilises photography in order to equip others with a tool for communication since it believes the medium crosses linguistic barriers.

Also in 2009 Lee joined Redeye, the Manchester-based Photography Network, first in a voluntary capacity as host of its photographers' talks in Liverpool, and latterly, as Events Co-ordinator, leaving in 2014 to focus on his own practice. Running parallel to this has been Lee's involvement – behind the scenes and as exhibitor – in Liverpool's LOOK International Photography Festivals, culminating this year in his position as Chair of the Board of Directors of LOOK15.⁽⁵⁾ As a photographer, *Identity Documents* marks Lee's move to practising photography as an art form. This return to a cultural path has been reinforced by his 2014 arts residency at Metal.⁽⁶⁾ Clearly learning from his work with participatory photography, and taking from his experience within the Liverpool photography art community, *Identity Documents* references familial roots. He cites as an influence his father's large collection of thousands of books. His act of photographing books subsumes the literary into the visual, both acknowledging his family ties and trumping them. In Lee's photographs thousands of words are not as valuable as one picture.

1. *Identity Documents* showed at the Bluecoat, Liverpool, during May and June 2013 as part of the LOOK13 International Photography Festival.
2. See Roland Barthes' 'The Photographic Message' in *Image Music Text*, edited and translated by Stephen Heath (Fontana 1977).
3. Ibid. p.23
4. Projects with PhotoVoice include *Making the Change* and *Having Our Say Too*. Other community projects where Adam Lee has acted as workshop facilitator include GRAIN's *Mining the Archive* (Library of Birmingham). He also project managed (and exhibited in) the 2014 DaDaFest exhibition *Working Lives Here and There* showing the work of Tom Wood, Colin McPherson, and Ciara Leeming.
5. www.lookphotofestival.com
6. Metal is an arts organisation based on Edge Hill Railway Station, Liverpool <http://www.metalculture.com/artists-area/adam-lee/>

For more information see www.adamleephoto.com



Toy Soldiers

Simon Brann Thorpe

Book Review by Brian Steptoe



28x25cm, 112 pages, 95 photographs. Essays by Chad Elias and Jacob Mundy. Published by Dewi Lewis Publishing, 2015.



This time I have selected a book which relates to the real world of politics and conflict; a book which is



neither documentary nor artistic, but a combination of the two that defies being conventionally categorised.

The Western Sahara region between Morocco and Algeria has been recognised as an autonomous region by the UN but not by Morocco, nor the U.S. It is a region which is stateless and where an army exists but is not able to engage an enemy. Some call this region the last colonial outpost in Africa, part of the "unreported" world.

Toy Soldiers are in fact real soldiers, but unable to operate as such. These are the Polisario fighters in a forgotten non-war of 40 years.

They have never engaged in terrorism in any form. Morocco lays claim to the territory, but the UN have been trying to hold a referendum on its future self-determination since 1991, only to be blocked in case the outcome is not what Morocco requires. The photos in this book show this by metaphor, by concept, with each soldier standing in position on metal bases made from crushed and shaped oil barrels.

There is a powerful story at work here, with each image telling 'a thousand words', with the proviso that these 'thousand words' have to be read first.

GROUP EVENTS

12 June to 30 August	<i>Unseen Waterloo: The Conflict Revisited</i> , exhibition by Tom Faulkner. Somerset House, London
1 June to 11 October	<i>Prairie Spirits</i> . Jill Staples, Alice and Tom Barker, artists in residence exhibition. Sussex Prairie Garden, Morlands Farm, Wheatsheaf Road, nr. Henfield BN5 9AT. 1-5 pm, closed Tuesdays. www.sussexprairies.co.uk
21 July to 31 March 2016	<i>Edgelands</i> . exhibition by Tom Owens ARPS. At the Museum of East Anglian Life. Iliffe Way, Stowmarket IP14 1DL tel 01449 612229
15 September	Conceptual and Contemporary Distinction Assessments for ARPS and FRPS. Fenton House, Bath. Applicants and observers may attend the Associateship Assessments. ARPS enquiries arps@rps.org FRPS enquiries frps@rps.org
19 September	Contemporary Scotland meeting at the Edinburgh Photographic Society in order to re-launch the Group. Meeting time 1-5pm. This meeting is an opportunity to have your views heard and acted upon. An Open Picture Forum will be held for all to contribute - please bring your pictures. Contact David Fells LRPS david.fells@btinternet.com
19 September	Contemporary North East meeting in York at the Royal Oak pub 2-5pm. http://www.royaloakyork.co.uk/ . There will be no digital projector available; the emphasis will be on prints and photobooks. Please bring any, whether completed or work-in-progress. Contact Patricia A Ruddle ARPS, patriciaruddle@btinternet.com tel. 01904 783850.
28 September	Contemporary North West meeting at Days Inn, Charnock Richard Services on the M6, between junctions 27 and 28, starting at 7.30pm. Contact Ian Maxwell mail@ihmaxwell.com tel. 01524 770278
4 October	Contemporary South West meeting at Camon Downs Parish Hall, Camon Downs, Near Truro. From 10.30am to 4.30pm. Please bring you own refreshments. Contact Rod Fry rod@rod Fry.eclipse.co.uk tel. 01803 844721
30 November	Contemporary North West meeting at Days Inn, Charnock Richard Services on the M6, between junctions 27 and 28, starting at 7.30pm. Contact Ian Maxwell mail@ihmaxwell.com tel. 01524 770278
Dates not fixed	Contemporary East Anglia meetings. These will be in the Ipswich and Cambridge areas when arranged. The project underway is the The Ipswich Waterfront Development. Contact Tom Owens ARPS, tom@tjowens.com .

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Yorkshire Scarecrow, © Peter Mitchell, from *SOME THING* means *EVERYTHING* to *SOMEBODY*

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