

# INTERNATIONAL MEMBERS

FEBRUARY 2024

**ROYAL PHOTOGRAPHIC SOCIETY**

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**COVER PHOTO**

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**Downtown Dubai.**

This photo is of Downtown Dubai area where the world's tallest building Burj Khalifa is located. This was taken early in the morning during sunrise from a rooftop on 50th floor of a skyscraper.

I used Aperture Priority Mode with aperture set at f/8 which is my sweet spot. The camera Canon 6d was placed on a tripod which enabled me to keep the shutter open for a long time.

This is a single exposure. I enhanced the image by adjusting the highlights and shadows and doing perspective correction in Adobe Photoshop.

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# A LOOK ROUND THE RPS HOUSE



External as you arrive



Martin Parr Foundation and External Gallery



Photographic history on each stair



Display of old cameras in reception



Gallery entrance



Viewing the gallery images

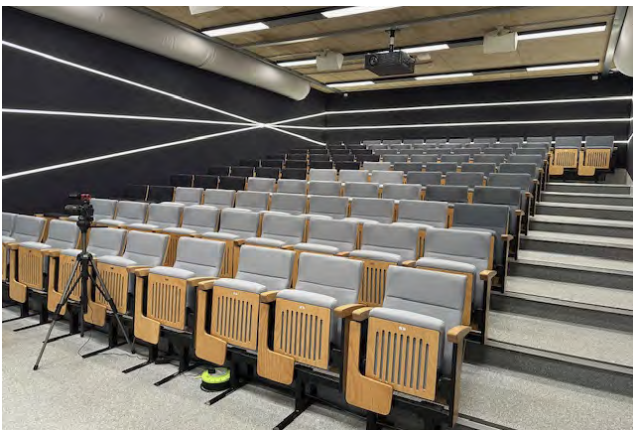




Reception book store



Reception coffee bar



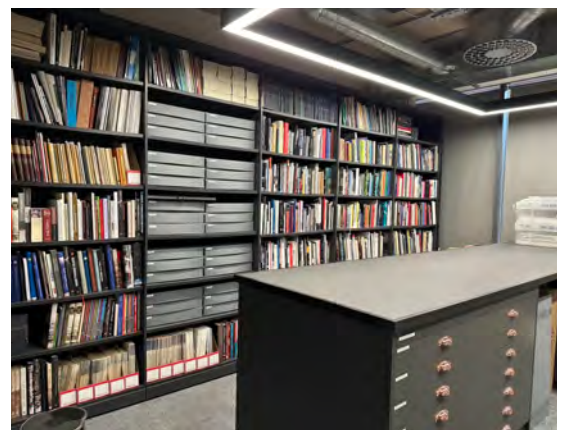
Theatre seats 100\*



Presidents record, historic chair and camera



Education room



Resource library

\* The theatre faces the display racks for print Distinction assessments. This area has special lighting to ensure the best possible conditions. A large screen can be lowered for digital displays and presentations. The theatre has an adjacent room for sorting panels and controlling the projection facilities.

# WHAT IS AN RPS SPECIAL INTEREST GROUP (SIG) AND WHY WOULD YOU JOIN ONE?

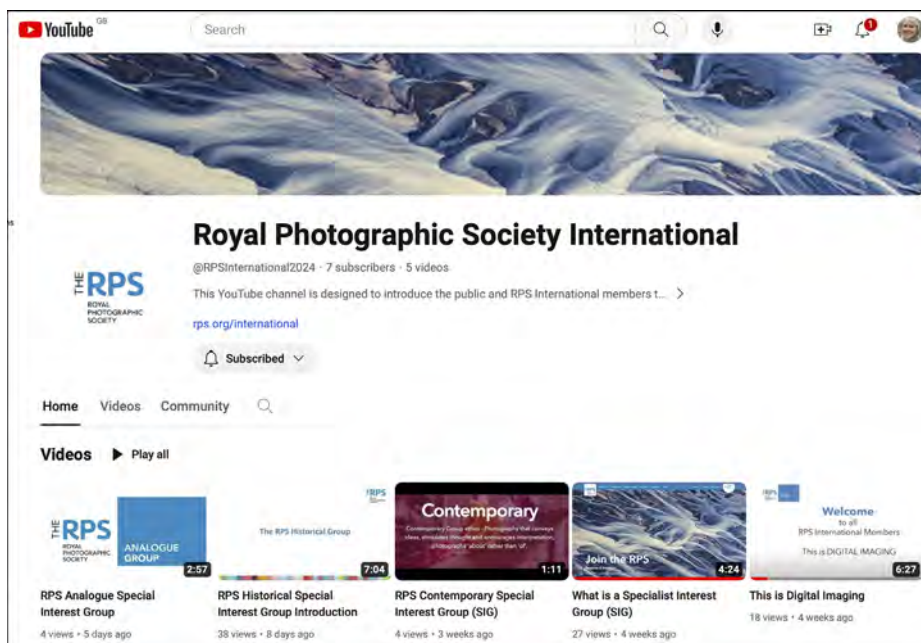
Members elect to join groups and these are an optional extra to membership of the RPS.

Often they are based on a specific genre or aspect of photography that individuals closely align themselves with. The easy ones to identify with are Landscape, Nature, Travel etc and the less obvious might include Women in Photography or Digital Imaging as examples. At the end of this text is a list of all the various groups, a link to their web page, and a short statement about their purpose.

Each group is funded by a small annual subscription and sometimes additional fees for talks, workshops or specific activities. Because they are run exclusively by volunteers, who do not charge for the work they do to organise the various programmes, costs are kept to a minimum and what can be gained from membership represents amazing value for individuals. The staff team at RPS House run workshops, Distinctions, produce The Journal, and organise exhibitions; the life blood of the RPS is via the community groups.

Through community group membership you can engage with a wider variety of opportunities, gain inspiration, work closely with other RPS members. All groups are now considering how they can make more available to international members by recording meetings or putting them on at varying times.

It is worth following the links to the various web pages to see for yourself what each SIG offers. A few of them have even made short videos for the benefit of international members, which you can find [HERE](#)



### Schedule of Special Interest Groups

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#### **Analogue.** <https://rps.org/groups/analogue/>

To foster community among enthusiasts and a practitioners in analogue photography; facilitating skill sharing, resource exchange, and collaborative projects; to promote appreciation for traditional photographic techniques and processes; and advocate for the continued relevance of analogue techniques in modern photography practice.

#### **Archaeology & Heritage.** <https://rps.org/groups/archaeology-heritage/>

To facilitate collaboration among photographers and archaeologists, promoting best practices in the documentation, preservation, and dissemination of photographic records of archaeological sites, artefacts, and cultural heritage; and to contribute to public awareness and education about the use of photography in these fields.

#### **Audio Visual.** <https://rps.org/groups/audio-visual/>

To explore, discuss, and promote various forms of temporal (time-based) art, including video, film, sound, and multiple-media performances and presentations; to foster collaboration among artists, researchers, and enthusiasts; and to advance techniques, theories, and appreciation for time- based artistic expressions across diverse audio and visual disciplines.

#### **Creative Eye.** <https://rps.org/groups/creative-eye/>

To inspire, educate, and connect photographers exploring innovative and artistic approaches; we provide a platform for sharing ideas, techniques, and critiques, fostering a supportive community that encourages experimentation and pushes boundaries in visual storytelling and expression.

#### **Contemporary.** <https://rps.org/groups/contemporary/>

To provide a forum for the encouragement and representation of its members in the pursuit of the production of coherent bodies of photographic work that “convey ideas, stimulate thought and encourage interpretation; photographs about rather than of.

#### **Digital Imaging.** <https://rps.org/groups/digital-imaging/>

To facilitate learning, collaboration, and advancement within the realm of image-making in which digital photography is the principal medium; we provides a platform for discussing new technologies, sharing techniques, critiquing work, and exploring the evolving landscape of digital imaging, enhancing skills and fostering creativity.

#### **Documentary.** <https://rps.org/groups/documentary/>

Documentary photography seeks to capture and present truthful narratives through visual storytelling; we support photographers dedicated to documenting social issues, cultures, and historical events, fostering discussion, education, and advocacy to promote understanding, empathy, and social change through the power of documentary imagery.

### Schedule of Special Interest Groups

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#### **Historical.** <https://rps.org/groups/historical/>

To act as a forum for photographic history, from the early nineteenth century to the present day; to promote knowledge of the history of photography and to encourage the preservation of photographs, photographic equipment and documents relating to the history of photography.

#### **Imaging Science.** <https://rps.org/groups/imaging-science/>

To provide a forum for the exploration and understanding of the science behind photography and other imaging systems; we facilitate interdisciplinary collaboration among scientists, engineers, and practitioners to discuss and drive progress in research, development, and real-world applications of imaging systems.

#### **Landscape.** <https://rps.org/groups/landscape/>

To encourage the art and practice of landscape photography and advance the skills of those photographers working in this genre; and to spread understanding and enable development of these techniques through practical use and collaboration.

#### **Medical.** <https://rps.org/groups/medical/>

To promote the use and advancement of imaging in all branches of medical and allied sciences to support medical developments, patient-care, medical education, research and publications.

#### **Nature.** <https://rps.org/groups/nature/>

We seek to celebrate, conserve, and share the beauty and wonder of the natural world through photography; we foster a community of photographers passionate about wildlife, landscapes, and ecosystems, promoting environmental awareness, education, and appreciation through reliable and accurate images, visual storytelling and advocacy.

#### **Travel.** <https://rps.org/groups/travel/>

To promote the enjoyment of photography that captures the spirit of a place; and to encourage and support the development of the skills necessary to achieve this ambition.

#### **Visual Art.** <https://rps.org/groups/visual-art/>

To support and encourage all types and styles of photography that shows evidence of a personal vision or style which conveys a sense of design, emotion, mood or some meaning which encourages the viewer to look beyond the subject.

#### **Women in Photography.** <https://rps.org/groups/women-in-photography/>

We are not a genre! We facilitate the celebration, education and collaboration of female and female-identifying photographers. We are the discussion that drives a greater awareness of the importance of women photographers past, present and future.



**Subscription fees vary but as you can read none are very expensive and represent excellent value for money.**

THE RPS ROYAL PHOTOGRAPHIC SOCIETY

What's on Qualifications Opportunities Resources Support us About Events Search Login ↗ BECOME A MEMBER

# Groups

Members can join our Groups which concentrate more closely on particular areas of photography and imaging.

Login to your RPS account, prices are charged on a pro-rata basis, we have listed the annual costs next to each Group: Analogue £15 | Archaeology & Heritage £15 | Audio Visual £15 | Contemporary £20 | Creative Eye £17 | Digital Imaging £14 or Online £7 | Documentary £10 | Historical £20 | Imaging Science £13 | Landscape £16.50 | Medical £8 | Nature £18 | Travel £15 | Visual Art £15 | Women in Photography £10

To **join a SIG** first go to the top right hand corner of the [www.rps.org](http://www.rps.org) web page and click 'Login'. Once you are logged in you will see a screen that says 'Welcome' and your name. Next to this is a blue link that says 'Join a Specialist Group' – click on this and you find a list of all SIGs. You simply check the box next to any/all you wish to join. If you have any difficulties with this process then email [membership@rps.org](mailto:membership@rps.org) for assistance.

# e-Circles

Would you like to make some virtual RPS friends?



**F**or some RPS members attending face-to-face events is impossible, and feelings of isolation from peers can develop. If you recognise this why not consider making some virtual photographic buddies? Zoom meetings are now widely used to facilitate real time discussions as well as deliver lectures. Some of the workshops run by many of the special interest groups within the RPS are delivered entirely over zoom, some special interest groups run peer support groups or e-Circles by zoom, and our Talk-Walk-Talk programme will offer an option for members on Scottish Islands or outside UK who cannot attend the face-to-face component.

## e-Circles to make Friends and Influence People (and Develop your Photography) wherever in the World you live!

Peer learning groups involve colleagues learning from one-another, critically it is a reciprocal and non-hierarchical process, with all members contributing, and no member acting as tutor. Evaluation of peer learning groups in health care and in teaching has shown them to be effective in improving skills knowledge and attitudes.

Groups of photographers meeting to support one another in their efforts to improve often refer to their peer learning groups as circles, emphasizing the mutual support offert.

Both Digital Imaging and Landscape special interest groups run Zoom e-Circles, which have proved to be helpful

to members in developing their photography, building friendships and having fun! We have members from UK, Europe and as far away as Mauritius.

Our e-Circles are groups of between 6 and 10 photographers who meet monthly on Zoom. The sessions are chaired by a co-ordinator, a key principle is that every photographer is welcome to take part, and every photographer's views and experience are valuable.

Authors introduce their work, intentions, and explain what they need help with; members offer suggestions rather than advice, which are for the author to consider.

Of course, for many problems someone in the group will have more useful knowledge than others and this knowledge is shared, on the understanding that on another topic someone else will have a better insight.

Sometimes the group is unable to solve a problem immediately and may delegate a member to find more information.

We have three types of groups.

- A. e-Critique circles. In these group members share an image for detailed discussion;
- B. e-Processing circles. In these group members all work on a RAW file volunteered by one member and discuss different approaches to processing to achieve the volunteer's visualisation.
- C. e-Projects circle. In this group we discuss projects that members are working on.

In addition to the Zoom e-Circles the Visual Art Special interest group has several email circle, where members exchange images and comments by group email.

They already have a number of overseas members in their groups, and enjoy the variety that these different perspectives bring.

If you want to improve some aspect of your photography and are prepared to meet up with colleagues for constructive, honest giving and receiving of feedback why not consider joining one of our e-Circles?

### Interested?

Read more on the [Digital Imaging webpage](#) or [Landscape Group webpage](#) or [Visual Arts webpage](#)

### VISUAL ART GROUP

#### Print and email circles

For members of the Visual Art Group email circles are free to join, while print circles will cost you no more than postage. Meet new people keen to share their experience, to ask questions and to comment on your photographs. Get a different angle on your work from people who are neither fellow club members, nor your family!

Email circles are ideal for overseas members of the Visual Art Group. We are presently joined from France, Cyprus, Germany, New Zealand and the USA.

There are new recruits as well as highly experienced photographers, from those who just want to enjoy their photography with new friends to those working towards distinctions.

For more information, visit the [Visual Art Group's Website](#).

### LANDSCAPE GROUP

#### RPS Landscape Circles

There are three circle groups running for Landscape Group Members:

- Processing Circle
- Print Circle
- Critique Circles

Each group meets over Zoom or discusses images by email. Group size varies from 6 to 10 members.

To join a circle, email the RPS Landscape Group Circles Co-ordinator David Travis ARPS at [landscapecircle@rps.org](mailto:landscapecircle@rps.org).

In your email, please say which type of circle you would like to join.



# Online Events

Here you will find an extract from the range of RPS Online Events.

For more events, please visit the following link: <https://rps.org/events-listing/>



## DIGITAL IMAGING GROUP

Digital Imaging group AGM Talks 2

25 February 2024 10:00 GMT / 12:00 GMT

Free for RPS Members

<https://events.rps.org/en/digital-imaging-agm-talks-session-2-5a2NN21BvVR/overview>



## CONTEMPORARY GROUP

In Conversation with Marc Wilson

28 February 2024 19:00 GMT

Free for RPS Members

<https://events.rps.org/en/in-conversation-with-marc-wilson-3a2NN2o01/overview>



## ROYAL PHOTOGRAPHIC SOCIETY

Visual Art Hybrid Advisory Day

04 March 2024 13:00 GMT

Free for RPS Members

<https://events.rps.org/en/visual-art-hybrid-advisory-day-5a2NN21b5Ml/overview>



## CONTEMPORARY GROUP

In Conversation with Tom McGahan

25 March 2024 19:00 GMT

Free for RPS Members

<https://events.rps.org/en/4LrdQ66/in-conversation-with-tom-mcgahan-4a2NN21VJV/overview>



## NATURE GROUP

Photographing Insects by Andrew McCarthy

17 February 2024 16:30 GMT

Free for RPS Members

<https://events.rps.org/en/photographing-insects-by-andrew-mccarthy-4a2NN219fZ/overview>



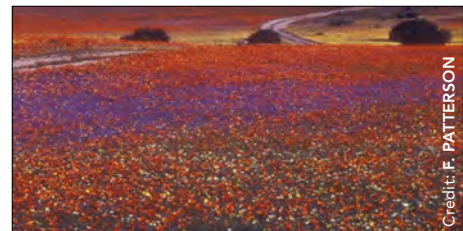
## WESTERN REGION

"Unfinished Stories of Cambodia" with Mick Yates

10 March 2024 10:30 GMT

Free for RPS Members

<https://events.rps.org/en/rps-western-region-presents-unfinished-stories-of-cambodia-with-mick-yates-4a2NN2ifST/overview>



## DIGITAL IMAGING GROUP

ART and CRAFT with Freeman Patterson

09 March 2024 16:00 GMT

Free for RPS Members

<https://events.rps.org/en/art-and-craft-with-freeman-patterson-5a2NN226qlv/overview>



Credit: SUE GOLDBERG LRPS

# THE BENELUX CHAPTER

The RPS Benelux Chapter is a group of enthusiastic photographers from various places. Belgium, Luxembourg, The Netherlands, France, Sweden, Denmark to name a few.

**D**uring our Zooms (every other month) we also get participants from the UK and USA as anyone with a link is welcome to join us. You need to sign up with your email address to the Organiser and once signed up you will continue to receive the Zoom links.



We organise Study Groups, each month, one is held in Rotterdam physically and the next month we are online via Zoom. We started this during Covid-19 and as we collected many more members and interested photographers, we decided to continue this way as some can't travel from afar.

People wanting to go for Distinctions as well as just sharing their photographic projects are welcome. We are a very friendly bunch and are happy to discuss photography of all levels and interests.



We have been a Supporter of the International Photo Festival in Pelt, Belgium for the last two times, our members have a print exposition and we organise a workshop. This covers a weekend and has been a great success so far. 'Lens op de Mens' is gaining a strong reputation and people are participating from all over the world. The focus is on people photography. Each time there is a sub-theme as well. The Photo Festival is every two years.

The Chapter produces an eJournal every quarter. We are active in organising walks and workshops. We have photo challenges, usually twice a year.

Our online presence is good as our webmaster likes to keep our activities and photos up to date on the RPS website. <https://rps.org/chapters/benelux/>

### 2024 schedule for online Zoom:

- 5 March
- 7 May
- 2 July
- 1 October
- 3 December

It's always the first Tuesday of the month. We start at 8pm Amsterdam time (+1 hr GMT)  
We are open to all interested photographers, so feel welcome to join us!

Contact the Organiser: Carol Olerud FRPS at [beneluxnl@rps.org](mailto:beneluxnl@rps.org)

eJournals: <https://rps.org/chapters/benelux/journals/>



2023-09-23 in Pelt with some of our members at our Expo Wall

Flags in Pelt, Belgium





Credit: GIGI & ROBIN WILLIAMS FRPS



RW/GW\_Photosynthetic is an example of a completely collaborative joint project.

## **INTERVIEW WITH GIGI AND ROBIN WILLIAMS OF THE AUSTRALIAN CHAPTER FOR RPS INTERNATIONAL NEWSLETTER**

Gigi Williams spent her career as a medical photographer, and then Director of Educational Resources, at the Royal Children's Hospital in Melbourne. She achieved Associateship and Fellowship of the RPS in 1991.

Robin Williams was a medical photographer, then Director of Medical Illustration and Teaching Services in London before becoming Professor of Photography and Dean of the Faculty of Art, Design and Communication at RMIT in Melbourne. He achieved Associateship and Fellowship of the RPS in 1976.

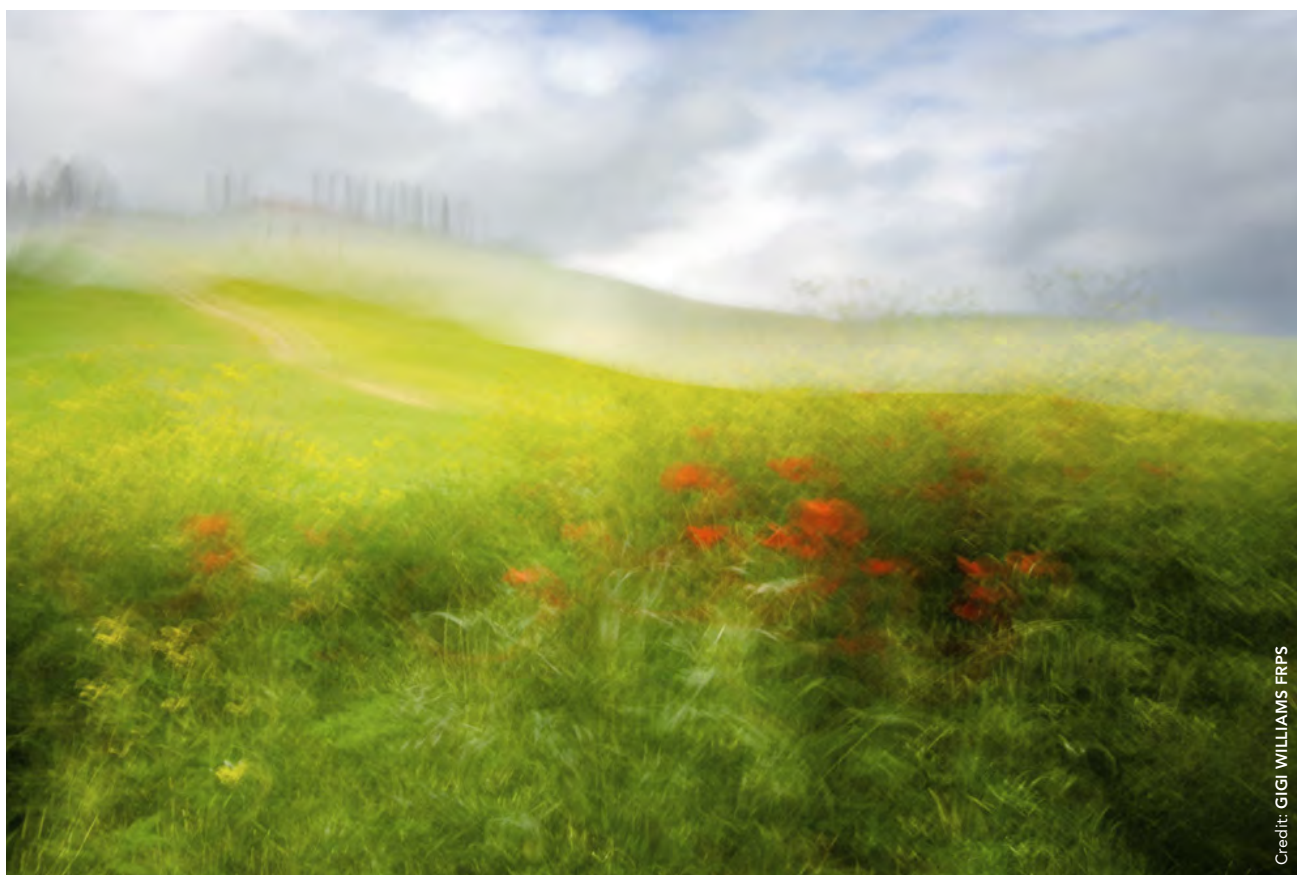


### Q: Describe your experiences as a husband and wife team of RPS Fellows?

**Gigi.** After we retired from professional practice we returned to our love of taking photographs purely for pleasure and started our journey into landscape photography. It is truly wonderful to go on an adventure with someone who understands photography and what it means to take a photograph in the landscape. Early starts and a great deal of patience, all in the name of getting the best interpretation you can; something not usually understood by married couples! Usually one is in the car saying 'how long does it take to get a photograph?

**Robin.** It's fantastic having a shared interest. There's nothing better than being out in the landscape, often alone, in some long-dreamed of location, standing next to the one you love, doing the thing you love. We are as passionate about our photography as we are about each other!

GW\_Impressions of Tuscany is an example of her personal work on Mindfulness, from the series "Impressions of Tuscany."



Credit: GIGI WILLIAMS FRPS

### Q: Do you compete; do you collaborate?

**Robin.** Both all the time. Occasionally we work together on truly collaborative projects – just one camera, often in the studio – where it would be impossible to say who created the image. Probably the best example of this would be our project called "Photo-synthetic" which is a collaborative body of work in four parts that explores notions of creation, and therefore creativity.

Mostly we work independently, but often at the same location. We are quite competitive in wanting to achieve the best photograph from any one assignment, but also very supportive of each other. In the field we will often remind each other about important techniques – both compositional and technical. We are often asked "Who's the best photographer out of the two of you" – we always point at each other!

**Gigi.** The first thing to say is that we are hugely supportive of each other and we totally respect each others' work. But that doesn't stop us from returning from a shoot in the landscape and seeing who got 'pic of the day'! Having travelled extensively for the last ten years we now are more inclined to ensure that someone has 'got the shot' – it doesn't really matter who – because we very much work as a team. When we are in the landscape we might be at the same location, but we are both taking photographs individually and seeing with different eyes. Robin has already mentioned collaborative projects like "Photo-Synthetic" but there are many others where we work completely independently; for example, my infrared work, "In a Different Light" and my Mindfulness work, "Impressions of Tuscany"; and Robin's "Flights of Beauty... Flights of Sorrow" project, or his monochrome "On the Edge" project.



## INTERNATIONAL MEMBERS INTERVIEW

### Q: Do you have different distinctive styles?

**Robin.** I'm not sure I really have a style; I know it's something that's talked a lot about these days and every amateur photographer wants to develop a style in order to be famous. There are certainly many very famous photographers that have a clearly recognisable style: Martin Parr, Cecil Beaton, Diane Arbus, Walker Evans, Salgado, the list goes on; but for medical, scientific, forensic and police photographers, style is absolutely forbidden. The only thing that is permitted is a true and accurate record – without any hint of the photographer's personality or agenda. Having trained and spent decades practicing in the field of evidentiary photography I find it incredibly difficult now that I work in creative photography to build a personal style.

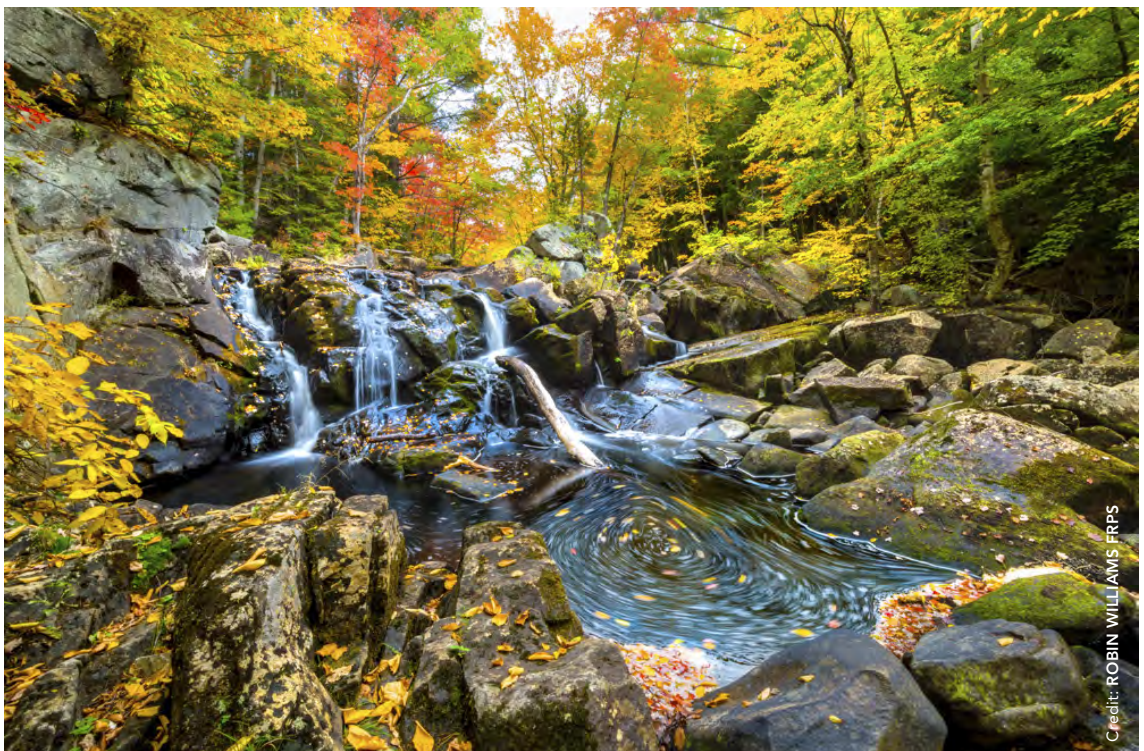
**Gigi.** Our background in scientific photography is both an impediment and an enabler to our contemporary work: it really is a transition from standardisation to imagination. Whilst Robin and I see many of the same things, we often see things very differently and I have come to realise this is very much based on our personalities. Robin is a big picture strategist and he sees the complete view – hence his love for a wide-angle view. I on the other hand am much more comfortable with the details and I like to zoom in on the intimate landscape.



Credit: GIGI WILLIAMS FRPS



RW\_Ellis River and GW\_Ellis River are examples of how we see differently – both standing in the same spot – producing completely different results.



Credit: ROBIN WILLIAMS FRPS





▲  
◀ RW\_Flights is an example from my personal project "Flights of Beauty...Flights of Sorrow"

### Q: What do each of you bring to the party from your different backgrounds that makes each stronger?

**Gigi.** Robin has been and still is my mentor. He is absolutely the master technically. I could never have gone into the Costa Rican jungle with the high-speed humming bird set-up and achieved those incredible results. He loves his different cameras, lenses, etc., and he loves using his tripod. I am not as concerned about the number on my camera.

I just need something reliable and light so I can think more about the image. I hate using the tripod and will always ditch it just as soon as I can.

**Robin.** We both have essentially the same background – professional photographers working in medicine, both running large and internationally recognized departments encompassing all media not just photography; so in many ways we are particularly myopic! We both strive to overcome the legacy of evidentiary photography. Where I think we differ is more about us as individuals; I'm a 'bloke' so I'm over interested in equipment, happy to carry a tripod and a bag full of gear. Gigi is much more about the narrative, she's often my inspiration, sometimes my critic.

RW\_Iceland and GW\_Iceland are again an examples of a wide angle perspective (RW) and a detailed photograph (GW) both taken at exactly the same time, in exactly the same spot.





GW\_Joshua Tree is an example of Gigi's personal work in Infra-red from the series "In a different Light"





**RW\_On The Edge** is an example from my personal series of monochrome work called "On the Edge" all about the Outer Hebrides.

### Q: How has your RPS membership(s) influenced your current work?

**Gigi.** We love being part of the RPS community and very much enjoy sharing our images and knowledge through F2F and on-line presentations. There's no doubt that having access to all the resources of the RPS special interest groups, especially the digital and landscape groups is absolutely invaluable as we travel our photographic journey. There is nothing more informative, or inspiring, than looking at great work.

**Robin.** I've been a part of the RPS community now for fifty years. I used to love going to meetings and exhibitions at Princes Gate, South Audley Street and then The Octagon. When I moved to Australia I felt the 'Tyranny of Distance' acutely, but since Covid and the up-take of on-line technologies I again feel part of 'The Royal.' It's terrific to be a part of a community of peers who all love their photography. Congratulations to the International working party for making all this happen.

To see more of Gigi and Robin's images visit their website at:

[www.robinwilliamsphotography.com](http://www.robinwilliamsphotography.com)

# VANCOUVER'S PHOTOGRAPHIC X FACTOR

By Rachel Nixon

From the X-Files to X-Men and everything in between, if you've ever watched an American TV show or even a blockbuster movie, chances are you're already familiar with Vancouver.

**T**hat's because this laidback city on Canada's west coast regularly stands in for other locations. It does a reliable job of looking like somewhere else with gleaming skyscrapers and wide streets downtown, expansive urban forests, easily accessible beaches and mountains, and diverse neighbourhoods.

Vancouver has been my home since moving to Canada in 2007. I've come to appreciate its visual variety and found my own favourite places to make images. Visiting photographers will want to check off the "classics" – outlined briefly – along with some of my preferred spots for those with more time.





Credit: RACHEL NIXON



Vancouver Van Gogh: An in-camera double exposure made on a beach looking towards the city, and including one of the many logs that dot the shores.



## THE CLASSICS

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**Stanley Park:** North America's largest urban park, this oasis west of downtown boasts a peaceful rainforest of majestic, second-growth trees. It's wrapped in a walkable seawall with incredible views of the water in three directions, not to mention beaches, and the bird-rich Lost Lagoon.

**Beaches:** Most Vancouverites have their own favourite beach, as they each have unique characteristics. Beaches line the West Side, some of them more family-oriented, like Jericho, others more spacious, like Spanish Banks. You'll find party beaches downtown and less busy sands on the North Shore. The potential for landscape photography is high, with the city, mountains and nearby snow-capped islands adding to the scenery.



Credit: RACHEL NIXON

◀ Plastic fantastic at Granville Island, home to vibrant manmade scenes and more.

**Grouse Mountain:** One of several local mountains, Grouse offers photographic opportunities year-round. In summer, the athletic might want to tackle the “[Grouse Grind](#)”... or get to the summit in 10 minutes by [gondola](#). Once there, you’ll find panoramic views of the city, mountains and water, as well as hikes, and refuges for bears and birds of prey. In winter, you can ski, snowboard, skate or snowshoe, and the trees lining the slopes become benevolent “snow monsters”.

**Granville Island:** This former industrial hub has been transformed into a tempting food market, streets filled with artist studios, buskers, restaurants and cafes, and a marina. Many buildings retain their original corrugated iron, and are brightly painted, making for plentiful abstract and “urbex” photo opportunities. Beware: The aggressive seagulls may steal your lunch.



Magical trees in Pacific Spirit Park. I used a Lensbaby to achieve this effect.



## MY FAVOURITES

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**Pacific Spirit Regional Park:** Less touristy than Stanley Park, you can still get your nature and wildlife fix on Vancouver's West Side, with its plentiful tall forests, creeks, and a fragile bog ecosystem. You'll encounter dogwalkers and mountain bikers, but the park is big enough to feel contentedly alone and enjoy the sunlight piercing the tree canopy.

**UBC:** Past Pacific Spirit Park, at the far west of the peninsula, is the University of British Columbia. Architecture photographers will be delighted wandering the huge campus.

Check out the Jenga-like Pharmaceutical Sciences Building, the wooden aesthetic of the Forest Sciences Centre, and guess which TV shows featured the 99-year-old Chemistry Building.

UBC is home to plentiful gardens. Scale the TreeWalk at the Botanical Garden and look down on native plants, feel peaceful at the Japanese Nitobe Garden, and admire the mountains from the Rose Garden.

Bonus beach: At the tip of the peninsula is the wild and exposed Wreck Beach, facing a vast open ocean and incredible sunsets. Know that it is "clothing optional", so don't be surprised if you encounter naked beachgoers at all times of year.





Credit: RACHEL NIXON

**Strathcona:** Out east, Vancouver's oldest neighbourhood features pretty heritage houses, and is home to artists, small businesses and community gardens. Nearby is the [1000 Parker Street](#) warehouse packed with studios for artists and craftspeople. Aside from being a creative hub, it's a fascinating building, and the exterior is covered in street art. Running alongside is a railway track where long cargo trains head to the port. As a reward for your photographic efforts, stop at shocking pink [La Casa Gelato](#) and choose a scoop or two from their 238 flavours.

**North Shore:** Technically a separate city, North Vancouver is easy to reach but feels a world away. Cross the water on the SeaBus, and you'll see mountains, container ships, and the massive port up close – even whales if you're incredibly lucky. Once there, it's a three-minute walk to the [Polygon Gallery](#) for contemporary photography and stunning views towards Vancouver from its top-floor balcony. The gallery is also striking for its "sawtooth" roof. Walk east towards the [Shipyards](#) where first you will find a redeveloped space full of street life, and then the actual [shipbuilding](#) area, offering gritty urban potential and colourful abstracts.





**Under construction:** Building sites are everywhere, both for condos and transit expansion. Streets are rarely completely inaccessible, but it can add time to your journey, or make your destination less picturesque. Alternatively, if construction sites are your thing, you're in luck!

**Weather:** With its temperate climate, Vancouver rarely gets the snowed-in winters other parts of Canada are known for. But its coastal location means weather can be changeable, and the city is prone to microclimates. While it's sunny at UBC, it might be drizzling downtown. The best period to visit is May to October, when the weather is at its warmest, days are the longest, and the city springs to life outdoors.



◀ The Polygon Gallery at dusk, reflecting the city that can be seen from its balcony.

## KNOW BEFORE YOU GO

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**Layer up:** Vancouverites wear layers to adapt to the changing weather, especially the famous rain. “Athleisure” gear is the way to go in this outdoorsy city where Lululemon and Mountain Equipment Coop were founded.

**Money:** Vancouver routinely appears on “most expensive cities” lists, and rent and food are costly. In addition, the number of affordable short-term rentals is set to decline, thanks to new legislation targeting owners of multiple Airbnbs. Plan your budget and accommodation well in advance. Off-season visits will keep costs lower, and there’s always something to see, even in the rain.



Blurry water  
park fun  
in summer  
at the  
Shipyards. ►

## GETTING AROUND

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Stick to central Vancouver and you won't need a car. It's a very walkable city, with views around many corners. Here are other ways to get from A to B:

**Bike:** Vancouver has an extensive bike-lane network. Rent from bike shops throughout the city, especially on Denman Street. E-bikes will help you tackle longer distances or unexpected hills. You can also pick up a bike share at many locations.

**Transit:** TransLink buses are generally reliable and take you downtown and into neighbourhoods. The SkyTrain serves downtown, the East Side, the airport and some suburbs. The SeaBus shuttles between downtown and North Vancouver every 15 minutes. All these options can be accessed using a Compass card, the cheapest way to travel.

**Car:** To travel further afield, consider an Evo car share.

I've focused on Vancouver's urban centre, and there's much I didn't have space to mention. What's more, there are must-see destinations nearby, including Whistler, the Sunshine Coast and the Gulf Islands.

There's something for everyone in and around Vancouver, and that's what makes it special. Let me know if I've inspired you to visit — find me at [rachelnixon.com](http://rachelnixon.com).



Credit: RACHEL NIXON



梁莉：尘世

2023.11.19 -  
2024.1.2



Liang Li:

策展人：陈立  
Curator: Leo Li Chen

# Mortal Beings

SIMPLE ONE

北京市三里屯盈科中心景苑C座B1层  
Simple One, B1 Block C, Jing Yuan, Yingke Center NO.2,  
Woker's Stadium North Road Chaoyang District, Beijing

支持  
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伯年艺术空间  
BONIAN SPACE

## RPS MEMBER LIANG LI HELD A RECENT EXHIBITION



*As a LRPS member, I'm glad to share the information of my solo exhibition in CHINA. The exhibition Mortal Beings started from Nov 18 2023, and received lots of attention.*

*Following my yearning for freedom and ideal land, in the past ten years I have been traveling to the Himalayan region and South Asia, where diverse religious civilizations converge, and taking records of the local people's life under religious secularization. After six months of preparation, my curator Chen Li and I selected 37 photos and many related archival images for this exhibition.*

*From a female perspective, I explore the ordinary society of non-Western religious philosophy in the context of geopolitical and cultural conflicts.*

*This has always been the subject of my observation and research, and it was also presented in this exhibition.*

*I believe there're something in common between this exhibition and the subjects of interest of RPS.*

*Thanks for your time.*

*Kind regards,  
Quennie Liang Li LRPS*



## EXHIBITION



Liang Li is not a typical believer, but she has captured an ordinary world through her camera as if observed from the perspective of a believer.

In her works, there seems to be no geopolitical conflicts, religious disputes or ethnic differences, but only the women bending over the Ganges River at night, setting a lamp afloat while her bare back is soft but shows strength; the pilgrims sleeping by the river in the morning after the Diwali celebration, tired but satisfied; the young monk walking to the storage room steadily with a heavy Buddhist implement after the routine ceremony...

As the curator Chen Li said, *"Liang Li's creation attempts to capture the intimate and shareable life and spiritual reliance beneath the differences."*



Liang was interviewed at the time of the exhibition – here we take an extract from that interview as her answers are interesting.

**Q: Why did you start photography?**

*A: People repeat themselves when they reach a certain stage in life. It made me want to change and do what I have always wanted to do but never had the chance to, namely artistic creation.*

*My love for visual art and music has been deeply rooted since a very young age, and during college I often performed with a band. Later on, by chance, I read the book Shantaram by Gregory David Roberts, and became fascinated with the culture of these regions in India.*

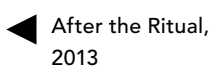
*After watching many relevant photos, documentaries and films, including the works of photographers such as Josef Koudelka and Jimmy Nelson, I got the idea to present the lifestyle and opinions of people from different cultures through photography.*



Credit: LIANG LI LRPS



The Kashmir Girl  
in the Mirror, 2018





## EXHIBITION

### Q: When did you start photography?

A: I bought my first Leica camera in 2008 and started to record daily life on business trips and travels, but I think the real creation started in 2013.

At that time, I was on a ferry by the Chao Phraya River, when a Siamese girl with Henna Tatoo on her hands suddenly walked past me in the midst of the noisy crowd. This moment touched me deeply.

Since then I have been consciously seeking opportunities to learn from professional photographers, including AFP photojournalists I met during shoots, my photographer friends, and National Geographic team whom I went on photo expeditions with.



Credit: LIANG LI LRPS



Sheltering  
From the Rain,  
2013



Credit: LIANG LI LRPS

Kashmir  
in Winter,  
2019



Credit: LIANG LI LRPS



The Dharmapala, 2013

**Q: Why did the Himalayan region and South Asia attract you to visit time after time in ten years**

*A: These regions can be called places where modern forces cannot easily reach. Although they are poor and undeveloped in material terms, they have preserved many precious philosophies forgotten by the modern civilization.*

*Most people there are simple, friendly and tolerant, so that every visitor can resonate with the piety and holiness of this land deeply and find his own reflection in the grand history. Kathmandu, for example, is like a city living room.*

*No matter where you come from, you will feel that you are a part of this city. In Amritsar, the holy city of Sikhs, the steadfast faith and light in people's eyes also touched me. It seems everyone there knows where they are going.*

*Meanwhile, the region is also full of contradictions. Tradition and openness, moderation and indulgence, optimism and pessimism, chaos and order interweave here, creating a complex beauty. It's like Steve McCurry once said, "When you're here, you always feel like you've entered another era."*

**BIOGRAPHY:**

Using photography as the main medium, Liang Li's works have been conducted in the Himalayan region and South Asia, focusing on the cultural complexity and daily life of different faiths and regions. From a female perspective, she explores the ordinary society of non-Western religious philosophy in the context of geopolitical and cultural conflicts. Liang Li has won many international photography awards such as Fine Art Photography Awards (FAPA) and Monochrome Awards. She was a member of the jury of UNESCO International Photo Contest in 2023. She also got the distinction of Licentiate (LRPS) from Royal Photographic Society. Liang Li has been photographing in India, Bhutan, Nepal, Myanmar and China. She lives and works in Beijing.



# CHAPTER AND SPECIAL INTEREST GROUPS PUBLICATIONS

Every month or quarter, the Royal Photographic Society's chapters and special interest groups publish documentation on their activities, events, and photo projects. This section provides a selection of publications and links to their online locations.



## GERMANY CHAPTER eMAGAZINE

4<sup>th</sup> Quarter 2023

[https://issuu.com/royalphotographicsociety/docs/rps\\_deu\\_emagazine\\_q4-2023-issuu](https://issuu.com/royalphotographicsociety/docs/rps_deu_emagazine_q4-2023-issuu)



## BENELUX CHAPTER eJOURNAL

Issue 2 Winter 2023

[https://issuu.com/royalphotographicsociety/docs/issue\\_2\\_winter\\_2023](https://issuu.com/royalphotographicsociety/docs/issue_2_winter_2023)



## WOMEN IN PHOTOGRAPHY GROUP

Science Photographer of the Year 2023

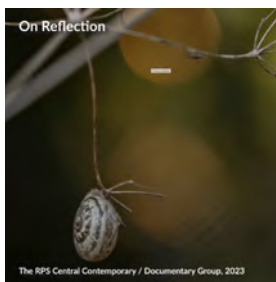
[https://issuu.com/royalphotographicsociety/docs/wspoty\\_book](https://issuu.com/royalphotographicsociety/docs/wspoty_book)



## CREATIVE EYE GROUP MAGAZINE

Digital Exhibition 2023

[https://issuu.com/royalphotographicsociety/docs/ceg\\_exhibition\\_92\\_-\\_final\\_online\\_?fr=xGAEoAT3\\_ICAf](https://issuu.com/royalphotographicsociety/docs/ceg_exhibition_92_-_final_online_?fr=xGAEoAT3_ICAf)



## CONTEMPORARY & DOCUMENTARY GROUP

Joint Publication

[https://issuu.com/royalphotographicsociety/docs/on\\_reflection-digital?fr=xGAEoAT3\\_ICAf](https://issuu.com/royalphotographicsociety/docs/on_reflection-digital?fr=xGAEoAT3_ICAf)



## DIGITAL IMAGING GROUP

January 2024

<https://rps.org/groups/digital-imaging/di-publications/di-online/>



## LANDSCAPE GROUP MAGAZINE

Issue 12

[https://issuu.com/royalphotographicsociety/docs/rps\\_landscape\\_issue\\_12\\_autumn\\_2023\\_for\\_web](https://issuu.com/royalphotographicsociety/docs/rps_landscape_issue_12_autumn_2023_for_web)



**THE RPS**

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