



I have paid two visits in the last couple of weeks to the Free Range photography degree shows at the Old Truman Brewery in London. With three large floors, there is plenty of room for displays, and my feet were sore at the end of each day. It was also difficult to maintain energy levels, to pay the same attention, with as open a mind as possible, to the last exhibitor as to the first. Nevertheless I came away with some definite conclusions.

Good contemporary photography requires three things: a clear concept, an imagination and an eye to express it visually in a way that is, if not innovative, at least does not rely on clichés, and the photographic craft to create the images and the final product (prints, books etc). Now one doesn't expect young graduates (I'm thinking more of them than the mature students) to be fully developed across all three elements – a certain amount of immaturity is to be expected, and accepted. It is sometimes disappointing to see pretty pictures with no ideas behind them, or an interesting idea let down by poor photography and printing. But where it all comes together, it is fascinating to see work that shows a deeply felt concept, a surprising imagination and high technical skill. When that happened a few times at Free Range I found myself immediately forgetting the great 'production' (as one might look through a clear window), admiring the imagination on display, but passing on quickly to engage with the concept.

The photographers represented in this issue of RPS Contemporary Photography are disparate in concept and visual expression. Four of them have a 'geographic' commonality: mapping a country through local dress, reflecting on emigration and migration – and those who stay behind. Two of them have more intangible ideas to express (we have included Sean Goodhart's work as an interesting comparison with the Cubist expression of Leanne Atkin). Three of them reuse, manipulate or composite images. But I think that in their own way they all show that strong balance of concept, expression and craft that I admire.

Paul Ashley, Editor

Cover: © photo by Marko Risović from the series *The Bearable Heaviness of Coexistence*
Back cover: © photo by Julia Borissova from the series *Running to the Edge*
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Text should be in Microsoft Word. Images are preferred in TIFF format, although high quality JPEGs are also acceptable. Images should be at least 2500 pixels on the longest edge. For other formats or to discuss reproduction, please contact the Editor. Large image files may be supplied on disk or memory stick, or by use of on-line file transfer services, such as WeTransfer or Dropbox. Unless requested, disks and memory sticks will not be returned.

Deadline for the Autumn 2018 issue is 1 September 2018.

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

Synthetic Structures

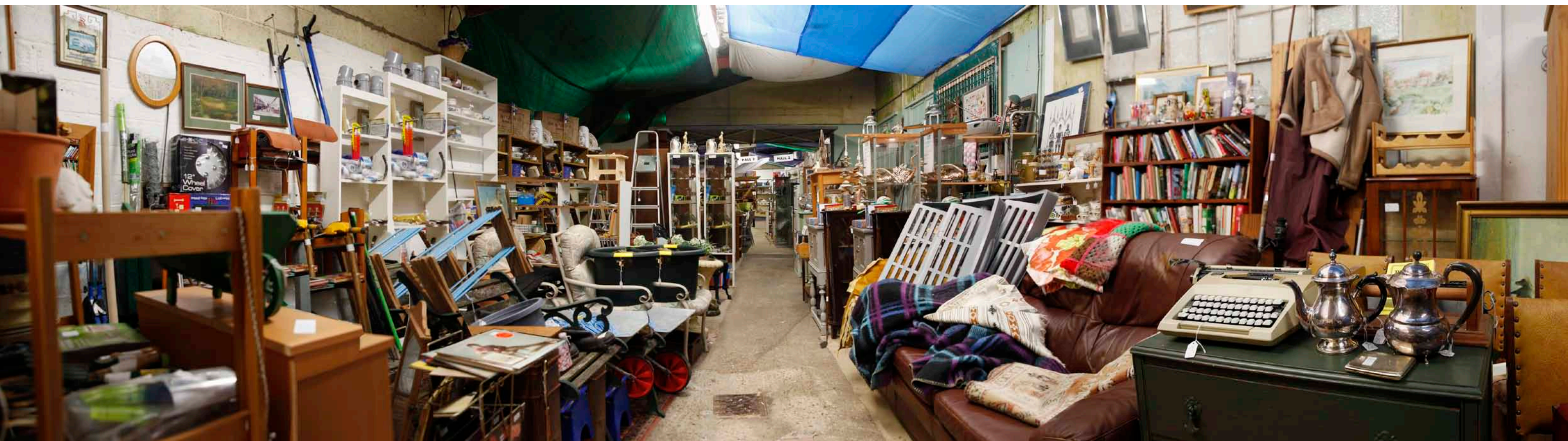
Leanne Atkin

Synthetic Structures explores photography's inability to represent the truth, commenting upon a photograph as being only ever an illusion. The work, which consists of busy panoramic interiors, uses digital manipulation to reveal the artifice in the image, skewing dimension, perspective and space to embrace notions of contemporary Cubism. Aiming to challenge visual perception and asking for a new way to perceive and read images, we recognise that a photograph, and by extension reality, is only a construct.

The examination between reality and representation in photography and the slippery relationship between digital, representation and fact is questioned as is photography's relationship with truth; *Synthetic Structures* rejects the idea of a 'decisive moment' through the use of multiple imagery and digital manipulation. Visual perception is examined as I

intentionally play (subtly) with the image and the viewer's reading of it – an example being the erasure of an object which is then doubled in another part of the image or a fake shadow which, when thought about, couldn't exist due to lighting. This led to research on Cubism and attempting to represent how we actually see the world through multiple perspectives and pictorial information. Warping and skewing of perspective, space and dimensions through digital manipulation is a key aspect in *Synthetic Structures* and the manipulation is purposely revealed so the audience can identify the artifice of the image and thus question what they are viewing and the veracity of the photograph. Other themes explored include the double in photography and the viewer's physical relationship to the piece.

I was inspired by a mix of visual stimuli and research. I had been working on a series of still lives which dealt with similar topics to *Synthetic Structures* so already I had researched issues around constructed imagery, Cubism and digital manipulation as well as debates between representation and reality in photography. I was taking images to coincide with another project involving portraiture when I photographed a family friend in his home which I had never visited before. When I arrived at his home, I became aware of strange collections of objects in his overall very busy household, such as a pile of crutches and a stack of egg cartons which had



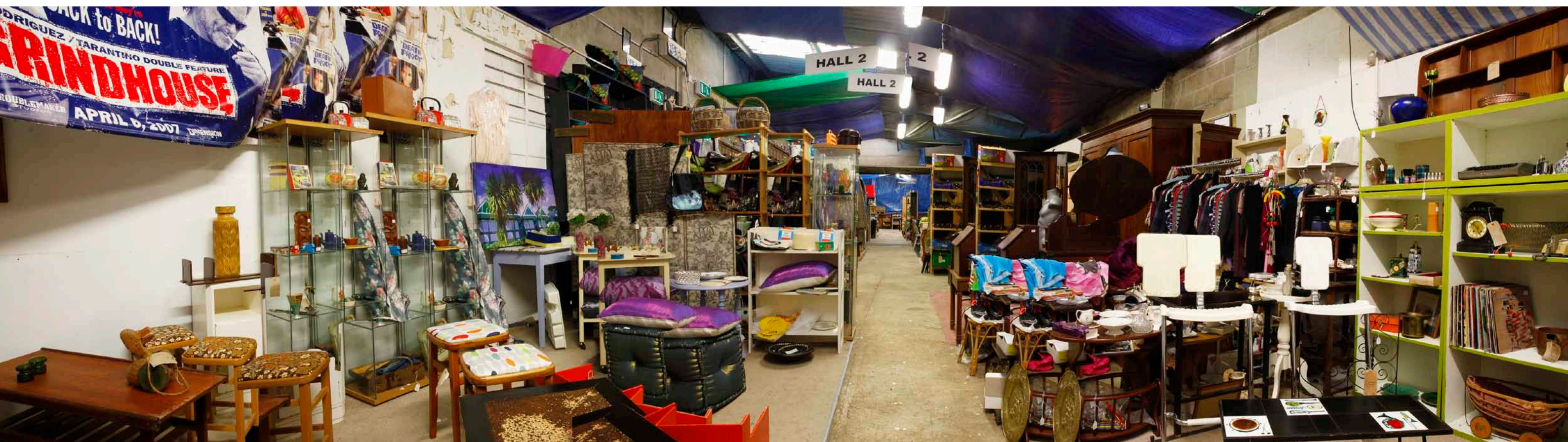
no real purpose. I began to photograph these and developed an interest in collections and repetition. After further reading, I became aware that 'the double' in photography was a widely explored theoretical issue, so, in fitting with the house, I began to visually experiment with the imagery to enhance the overwhelming feeling of objects and the doubling that was occurring, relating to the themes of reality and construction that I was previously concerned with. After further digital experimentation, testing and refining, *Synthetic Structures* was created.

The images are made up from two different locations, though during the early stages I did explore locations such as the natural landscape. One is the household of a family friend, which initially inspired the work and the second is a shop local to me, Dorchester Curiosity Centre. I was drawn to busy, chaotic spaces in order to emphasize the vast amount of objects in my imagery which benefited the repetition and doubling that occurs in the series, so much so that I didn't need to use manipulation in some cases, playing more games with the viewer's understanding of the image and the truthfulness involved. The spaces needed to be quirky and immersive to consume the viewer and produce large scale images. Photographic aspects

were considered when choosing locations, such as whether the space was wide enough to fit my interest in using a panoramic ratio and the colours and textures had to be varied. Following my interest in Cubism and perspective, Dorchester Curio was ideal due to the passages throughout the displays as well as angles offered up from various furniture and objects.

The aim of *Synthetic Structures* is to slow down the process of looking at imagery, seeking to play with visual perception and surprising the viewer. Through the visual games created by digital manipulation and questionable perspectives, I hope the audience begins to realise that the photograph they are viewing and additionally all photography, is an illusion, a representation of reality only. I intentionally leave the manipulation visible on closer inspection for the viewer to look more carefully and actually think about what they are viewing, for example when looking at doubled objects across the image, when angles from objects are opposed to each other and the slips where the manipulation is not seamless; I want to challenge the viewer's visual perception and understanding of imagery in my work.

See: www.leanneatkin.com





The Bearable Heaviness of Coexistence

Marko Risović, text by Séverine Grosjean

If birthdays are an opportunity to draw up balance sheets, that of Kosovo is only half-hearted. The small Balkan country, which has a population of 1.8 million, overwhelmingly Albanian and Muslim, has been independent since 2008, after a period when it was administered by a UN protectorate as a result of the deadly war in the late 1990s.

Between the Serbian and Albanian communities of the country, the shadow of the ethnic conflict which claimed thirteen thousand victims between 1998 and 2000 still hovers. The



Serbian province of northern Kosovo is constantly demanding its attachment to Serbia and refuses the authority of the Kosovar state. It is nicknamed 'the black hole of the Balkans'. On all levels - political, economic, religious, identity - the account "balance sheet" is not there.

Since the end of the 19th century, Kosovo has been predominantly Albanian, but several minorities coexist, primarily Serbs, but also Roma, Bosnians, Gorans or Turks. This project, *The Bearable Heaviness of Coexistence*, is by the Belgrade-based photojournalist Marko Risović, who went to photograph the Serbian communities living in parallel universes today.

As part of a project with the Ministry of Culture and Information of Republic of Serbia, he wanted "to photograph the everyday lives of people of Kosovo, no matter if they are Serbs or Albanians". He is more interested in the reasons and consequences of the events than in the peaks of conflict. It's always about regular people, and the long-term influences that conflicts and tensions have on their lives.





In the absence of an agreement between Belgrade and Pristina, and in the absence of an improvement in the economic situation, there will soon not be many Serbs in Kosovo. Serbs living in isolated enclaves are the first to pack their bags, and Serbs are not present in the bigger cities like Prizren or Pristina. Marko writes:

Serbs were forced to leave (or some have chosen to do so), during and after the war due to unbearable insecurity or sometimes they were even physically threatened. Within the reportage there is a part about the National Theatre from Pristina, which



once upon a time was a mixed institution. Serbs were sharing mutual spaces with Kosovo Albanians; they were playing in the theatre plays together etc. before the conflict. But after 1999, Serbs were just forbidden to enter these spaces ever again, so they had to move away from Pristina and look for a new place to establish a theatre and to start their professional and private lives from the beginning.

Velica Hoca is one of the Serb enclaves in Kosovo, and houses some 13 Orthodox church buildings, most of which date to the Middle Ages. Velica Hoca has only 700 inhabitants, mostly



elderly people who do not have the strength to rebuild their lives elsewhere. "It is present even on everyday bases, as part of the regular scenery still full of burned houses and demolished objects."

Marko explores how life exists here today. "Members of the Serbian minority live under very difficult conditions, especially those in enclaves. Possibilities for them to have normal lives, to find work in the nearby cities and to integrate into mixed community are very limited." The idea of isolated Serbian enclaves in Kosovo evokes images of broken phone connections, power shortages and constant tension that complicate the lives of local residents. But the sum of these words hides another more subtle existence: a no less important struggle to preserve cultural identity. They remain very proud and still unconsciously determine the fate of Serbia's connection with their roots. This creates a paradox and leaves Serbs almost crucified in real



time where their future life becomes uncertain. What they have left is days full of wondering and waiting for something to happen. Young people are trying to flee in the hope of finding work in Western Europe.

As a Serbian, the photographer was struggling with his nationality and the stories that you could hear while working in Kosovo. "In Kosovo, it was really tough to resist this."

See: www.kamerades.com/member/marko-risovic



Running to the Edge

Julia Borissova

I am attracted to the appeal of eclectic visual material for my projects – I often work with old photographs, letters and private diaries found in flea markets, and use them alongside my own drawings and photographs.

Interweaving together the imaginary, symbolic and real, I can create at this junction a new story as I see it.

This project is concerned with how history and memory are perceived through images. I explored means of creating content in the photos through their physical presence as objects and connecting them with natural elements, thus highlighting the presence of temporality. The flowers and petals mark the present, but at the same



time they are a very powerful vanitas symbol. Black-and-white photographs 'mean' a different era; they are a visual analogy of the idea of memory slipping away with time.

For this work I turned to archival photos connected with the Russian Revolution of 1917 and the first wave of emigration after it. The people in the photographs are strangers; I found their pictures at a flea market in St

Petersburg. I don't refer to my memory but to the memory of a nation. This memory is connected to events from Russian history. The idea was to create an atmosphere of general, unspecified mourning for anonymous people through the medium of photography, the medium that is traditionally valued for its claim to authenticity.

Contact info@juliaborissova.ru and see: www.juliaborissova.ru





Czechia Now!

*Kateřina Plamitzerová, Michaela Karásková,
Lucie Králíková*

We are three: Kateřina (fashion designer), Michaela (fashion photographer) and Lucie (landscape architect). *Czechia* is a long-running project to map the entire country and provide a testimony on Czechia at the present time. It is an unembellished but affectionate presentation of the contemporary Czechia. The accolade intertwined with irony.

The aim is to put together a collection of clothes reflecting the past and present times of a particular place. A costume. In our understanding a costume reflects the way of living of the locals, the surrounding landscape, climate, industry and history. We do not follow folk traditions but we build on the actual situation and personal experiences.

We take photographs to document what we see; we draw, study the local history, do research and write. We also collect local plants to dye the fabric which is then used for making the costumes.

We travel around Czechia in 'expeditions'; we walk through towns and remote villages. We observe the locals and their style of dressing. We watch them in squares, we wait till they pour out from factory gates at the end of a shift; we interview the regulars in pubs. It is our own research. We try to answer a few questions we have asked of ourselves:

- Do people dress in a similar way in some regions?
- What might influence such similarities?
- Would it be possible to design a contemporary urban/rural costume for a particular region?

The first regions we have researched are Mikulášovice, Ostrava, Sušice and Třinec.

The town of Mikulášovice (Nixdorf in German) is situated in the north. Its history dates back to the 12th century and its name is derived from Mikuláš (Nicholas). The town was once an important centre of the textile industry and machinery production. It is the longest town in north Bohemia, stretching along the valley of the Mikulášovický stream for nearly seven kilometres.

Mikulášovice experienced the climax of its development at the end of the 19th century. The end of WWII was the biggest blow for the industry as the German population was moved to Germany. Attempts to repopulate the region failed, which brought about deterioration of the housing followed by large scale demolitions, closing down of factories and a steep drop in standards of living. Only recently has the situation started turning for the better.

Several dozen Upper Lusatian timber-framed and slate-tiled houses have been preserved at Mikulášovice. The decorative roofs are referred to as 'slate dressing'. Unfortunately many of these houses are now deserted or in poor condition. The landmark of the long town is St Nicholas

Church. Around the church there are the remains of the old cemetery, decommissioned in 1872. However many richly decorated rococo and classical tombstones have survived.

The first records of Ostrava (Ostrau in German and Ostrawa in Polish) come from the middle of the 13th century. Representatives of the town claim that the town celebrates its 750th anniversary in 2017. In the 19th and 20th century the town experienced roaring industrial development. After WWII, because of the high concentration of steel works and coal mining, the town was referred to as the 'Steel heart of the republic'.

When the industry was at its peak, Ostrava was perceived as a harsh city. Until recently pit head gear structures were pointing towards the sky all around. But its rough nature is now slowly vanishing. The coal mining stopped in the town nearly twenty years ago and spoil heaps are now covered with vegetation. There is no end of a night shift anymore, when you could wait to join the miners for an early morning glass of beer in a tacky bar. The popular unassuming pubs are moving out of the city centre like the other shops that people used to go to for decades.

The remnants of the industrial era now merge with the urban wilderness; elegant shopping malls are followed by ghettos. A scarred, transformed landscape is typical. The local heaps are reminders of its mining history, now covered by self-seeding vegetation. The two most recent ones are still burning and smoking. The waste rock has turned into a habitat of a rare Jerusalem oak.

The most crude and dangerous features of the whole of Ostrava are the highly toxic settling lagoons, mysterious areas under strict surveillance, not far from the main railway station. In spite of large areas destroyed by human activity the Ostrava residents are patriots. The most patriotic of them live at the Poruba town quarter.

Michálkovice used to be a small town where coal briquettes were produced; today it is one of Ostrava's districts. The working class housing developments, mostly of so called Finnish houses, remotely resemble the United States. There are many people in the streets. In nice weather one can see the following scenery: the Roma people are busy arguing about something in front of their dwellings while cheesy songs sound from radios. Men concentrate on washing their obsolete cars of both good quality and rubbish makes, and children play soccer or basketball putting all their energy into the match. Decay mixes with flamboyance and the atmosphere of the moment is underlined by a yawning dog.

The Celts settled around Sušice (Schüttenhofen in German, Setuakaton in Celtic) in the 5th century BC. The medieval settlement was associated with gold panning. The town was chartered by Ottokar II of Bohemia in 1273, and became an important royal town granted with numerous privileges. In the late Middle Ages the town declined as the reserves of precious metals were depleted. Nevertheless, Sušice remained an important point on the

road connecting Bohemia and Bavaria. In those days the town was inundated with dozens of merchants bringing salt from Bavaria and exporting hops and grain from Bohemia.

The timber industry has been doing well at Sušice since the 19th century, and there is also a machinery industry. The most famous company was SOLO Sušice, producing matches from the wood of the nearby forests. The factory closed down in 2008 after 170 years.

After the coup in 1948 Sušice became a stopover for people fleeing from Czechoslovakia to the West. Before the Iron Curtain collapsed, Sušice was a town full of military border guards. In the late sixties the homogenous colour of green military uniforms (of synthetic fabric) of the border guards in the town started slowly disintegrating as there were people wearing another sort of 'uniform': jeans of many different brands arrived in town and were worn by the fans of rock (at that time beat) music

Třinec (Trzynietz in German and Trzyniec in Polish) was settled by the 15th century, and became a town in 1931. The residents used to be a colourful mixture of nationalities: Polish, Czech, German and Silesian. The Olše River intersects the town from the south to north. There is also an important railway corridor connecting Bohumín with Košice.

In the first half of the 20th century the area was at the centre of disputes between the then Czechoslovakia and Poland. Třinec was part of Czechoslovakia until 1938 and then again after 1945.

A steel industry started here using the big deposits of high quality ore. Fuel came from nearby Jablunkov and water from the Olše River. The Třinec iron works was founded in 1839; it is now called Třinecké Železářny and is an important manufacturer of rolled steel products; it was called the 'Werk' by the locals. The iron works are the major polluter in the area. The locals say that the company sign must be cleaned nearly every day to be visible under the layers of dirt. However, the present state cannot be compared with the situation when the country was 'building socialism' and the pollution coming from the factory turned the atmosphere into fifty shades of pink.





Repeating Calatrava

Sean Goodhart ARPS

As an engineer I love structure, but the artist in me can appreciate engineering too. These images are part of a large project that I've been working on now for more than five years, looking at how Santiago Calatrava's architecture works. They also formed my ARPS in the Fine Art category – I'd imagined it as a possible Contemporary panel but was advised the Fine Art route was more likely to get me the A. Nevertheless for me it's a 'contemporary' panel because of its project basis.

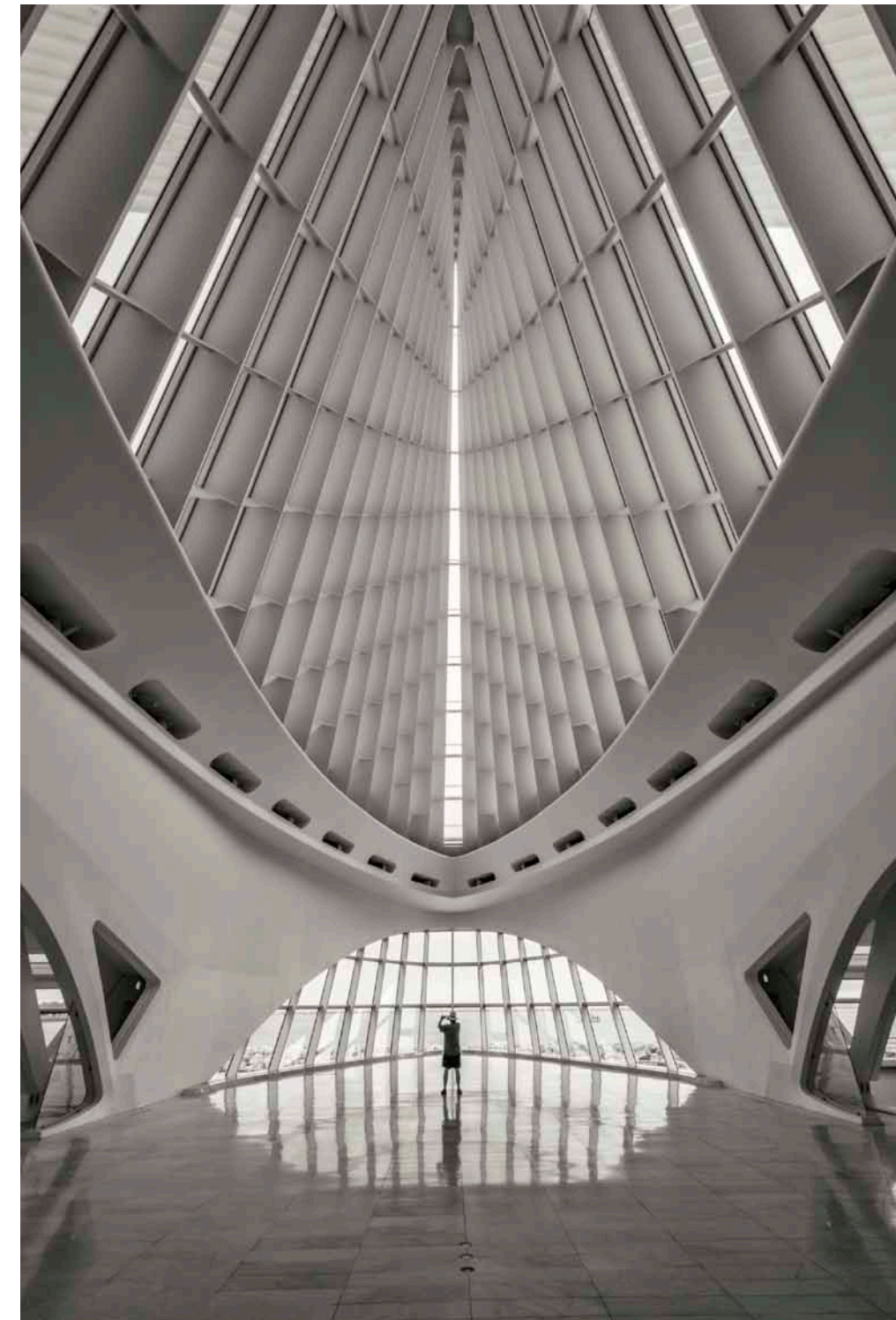
Calatrava's architectural toolkit of geometric forms is repeatedly re-used and re-imagined in his work. Creating images of his City of Arts and Sciences in Valencia, Spain, Milwaukee Art Museum's Quadracci Pavilion, USA, and the Liège-Guillemins Railway Station in Belgium I set out to illustrate geometry, dreams and light in his architecture.

The large impressive structures can present themselves as abstracts with appropriate choice of viewpoint creating a visual puzzle. Shapes, lines, symmetry, repetition of form and exposed structural elements are a typical feature, with plenty of space for light and shadow to enhance the user's experience of the buildings. Using the hard shadows from bright oblique sun or soft shadows from cloudy days it is possible to discover that surface textures are also a recurring theme in these structures.

The buildings already have a muted colour palette but by removing colour altogether I aimed to emphasise the abstract nature of the designs.

See: www.flickr.com/photos/sean_goodhart

Sean is a member of the Contemporary Group of the RPS.





Migrations

Raphael Schutzer-Weissmann

In 2004 whilst leafing through my grandmother's diary I came across a list of family names and corresponding birthdays. At the bottom of this list was 'Apa' ('father' in Hungarian), a date March 1st, 1873 and a place name, Borgoprund. I was in the early stages of researching my multi-layered past, with the idea of using the stories I uncovered as a lens through which to look at the migrant experience more broadly. The discovery of this small piece of information ignited my research and resulted in a multi-faceted project (ongoing), of which the photographs published here are one element.

As a child I had heard my great-aunt talk about family origins in Transylvania and that I was related to Dracula. As an adult I realised that these tales were meant to entertain me. However, hidden within them was a kernel of truth. Part of my family did indeed come from a village in Transylvania ringed by forests and populated with bears. Armed with a location (Borgoprund) I took myself to Stanford's in Covent Garden, a shop specialising in maps. Poring over maps of present day Transylvania I was unable to locate Borgoprund, until it occurred to me that this was a Hapsburg name. My great-grandfather was Hungarian and the region, now in Romania, was part of the Austro-Hungarian Empire. After squinting at an old map I found Borgoprund and subsequently found that the Romanian name was Prundu Bârgăului.

Prundu Bârgăului is a village of approximately 7,000 people in northern Transylvania, Romania. Picturesque and sitting in a valley ringed by the Carpathian Mountains it could be a Swiss postcard scene. However, its beauty cloaks an odd fact; according to people I spoke to, up to 70% of the town's population work, or have worked, abroad.

Towards the end of the nineteenth century my great grandfather left the village to look for work, a 'tradition' that continues to this day and which has become easier since the fall of Ceaușescu in 1989 and Romania's entry into the EU in 2004. Thinking about his motivations for leaving the village got me interested in putting it into a modern context. As a result I walked the same streets as he did, meeting and interviewing people from his village, to create a 21st century narrative.

All the participants were interviewed and photographed in Prundu Bârgăului. As part of the interview process they chose a photo taken in the country they had worked in that reflected their experience of being there, or formed a happy memory. These photos within a photo are an integral part of the portraits in the series. They sit in the subject's hands and are offered as evidence of a period lived away from home, as such they are portraits with a double layer; the present represented by their hands and the past through the photo they hold. I have included

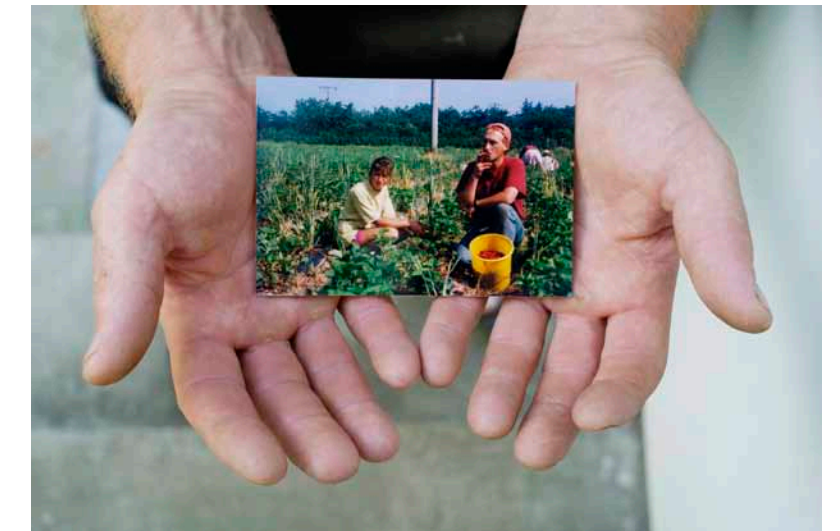
people's hands as these reflect the type of work done, and their state is evidence of this. Smooth and soft, or rough and calloused, hands are an illustration of someone's working life.

All the participants know each other (Vasile and Dorina are related) and live within a short walk of each other's houses. Their experiences form part of the story of their community, one of coming and going, for a few months, a season or for years.

See: www.raphaelweissmann.photoshelter.com



Dorina has done seasonal agricultural work and cared for the elderly in both Italy and Germany since 2004. "It's hard work, but I like it."



Vasile and **Laura** worked in Germany, France and Spain, usually on a seasonal basis between 1995 and 2011. They both picked fruit and in addition Laura looked after the elderly and children. "Strawberries, cherries, apples, pears, plums, raspberries, blackberries. We picked it all!"



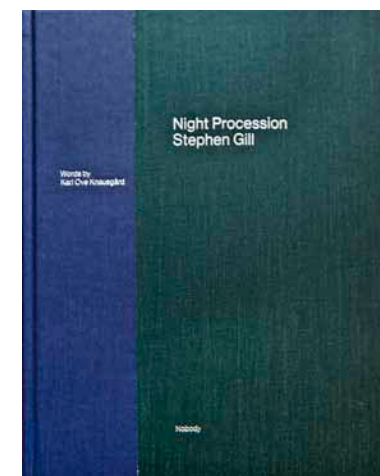
Nelu worked as a construction worker in Italy and Germany between 1991 and 1993. He left Romania to look for work as a result of the easing of travel restrictions after the fall of Ceaușescu. "It was really good and you can't compare it with here."



Georghe has lived in Spain since 2001 and occasionally returns to Prundu Bârgăului. He works in agriculture and construction. Describing his five-bedroom house on the outskirts of the village: "It took three of us thirteen years to save and four years to build."

Night Procession by Stephen Gill

Book Review by Brian Steptoe FRPS

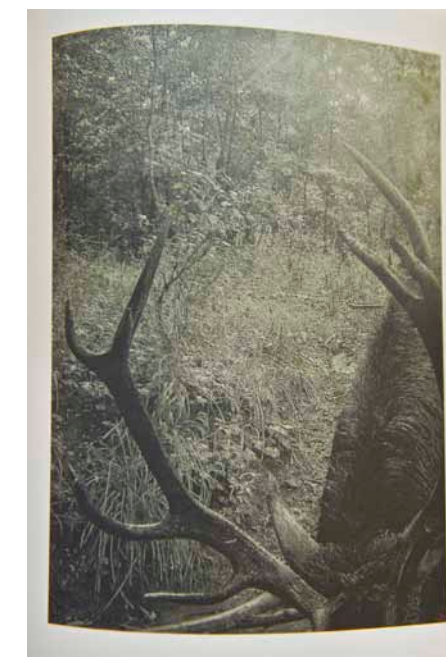
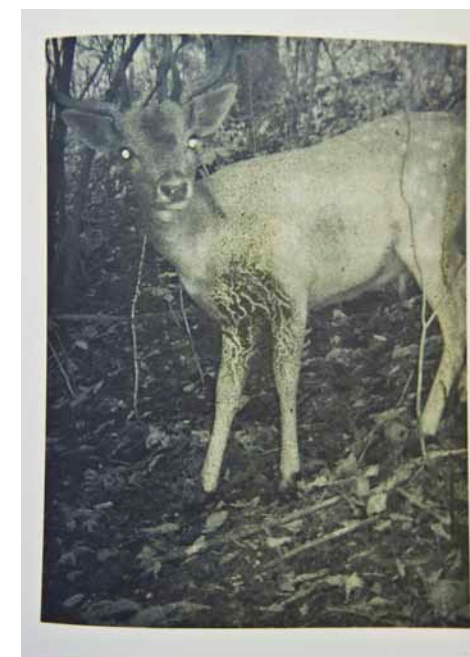


Anyone looking at Stephen Gill's photobooks needs to alter their preconceptions of what they expect of photographs. From *Coming Up For Air* in 2010, *Coexistence* in 2012 and *Talking to Ants* in 2014, Gill's books have called for a mindset change by their readers, with photos a mix of distinct and indistinct image content and variations in scale within the images. It calls for clearing the mind, letting go and opening up to impressions and experiences. *Night Procession* follows Gill's established vision and is his first book published since moving to Sweden in 2014, with photos taken by motion-activated cameras during the night.

Stephen Gill has published over 20 photobooks to date under his imprint Nobody Books.

270mmx215mm
160 pages, 85
photographs, endpaper
drawings by Stephen Gill
Accompanying essay
booklet by Karl
Ove Knausgård.
Self-published by
Nobody Books.

Night Procession was a runner-up in the Kraszna Krausz book award in 2018. The other runner-up was *Museum Bhavan*, reviewed in our recent Winter Group Journal



A View on the Contemporary Group

Rod Fry ARPS, Contemporary Group
South West Co-ordinator

I was persuaded to go to an RPS Advisory Day in 1991 by my good friend John Jeffery. He encouraged me to bring some work along, which was deemed to be up to Licentiate Standard. I joined the Society and was awarded my 'L' in April 1992. My passion in those days was firmly pictorial, but my interest in producing an aesthetically pleasing image with no emotional content was starting to wane. The thought of producing photographs merely to please a judge had long since been an anathema to me. I needed a fresh challenge, new horizons for my photography.

In 2003 the South West Region organised a Contemporary Group day and we were encouraged to bring some of our own work along. It soon became apparent to me that the Contemporary Group was my photographic spiritual home. I joined the group straight away and have never looked back. In 2005 I submitted a successful panel of work for my Associateship in Contemporary Photography.

Over the years there have been changes to the group; many have been imposed upon us by others in the Society who don't fully understand what we are about. Since I did my Associateship there have been modifications to the distinction criteria and I feel it is time we went back to our roots to reset our compass so to speak, so that we can move forward once more.

Edward Bowman the group's first secretary said, *"In essence the group is concerned with imagery rather than technology, with aesthetics rather than formulas"*.

Paul Hill, the Group's first Chair at the inaugural group workshop held in Derby, said that it was for photographers who reflected their own feelings rather than promoting slavish imitations of established themes. It is a celebration of feeling; it is the liberty to express oneself as one wants. These words are still true today and it would be good if we could have the distinction criteria match the ethos of the Contemporary Group once more.

I have attended all the CG conferences and weekends and over the years it has saddened me that attendances at these events has been steadily falling. As I write this piece I can't help but notice that our Contemporary Facebook followers has increased and is now over 600. Rather than be a virtual CG member why not come along and meet us in person. You will learn so much more forging links and making CG friends with us in the real world rather than merely clicking the like button.

GROUP AND RELATED SOCIETY EVENTS

26 May-9 Sept	Karen Knorr exhibition, <i>Another Way of Telling</i> , Fox Talbot Museum, Lacock, Chippenham, SN15 2LG. This is the museum's second exhibition in the 2018 <i>Women and Power</i> celebration. Karen Knorr presents new work from India and Japan.
28 July-29 Aug	IPSE exhibition 2018 at Skyway Gallery, The Shoreham Centre, 2 Pond Road, Shoreham by Sea. Sussex. BN43 5WU Several Contemporary Group Members exhibiting. Contact Jeff Hutchinson 01403 268676
15 September	Contemporary North East Meeting, 1.30 to 5pm. At new venue; Clements Hall, Nunthorpe Road, York, YO23 1BW. Contact Patricia Ruddle ARPS patriciaruddle@btinternet.com tel 01904 783850
19 September	Conceptual & Contemporary Photography Distinction Assessments. 10:30 - 16:30, Fenton House, 122 Wells Road, Bath, BA2 3AH. Applicants and observers may attend the Associateship assessments.
3 or 10 November (date to be confirmed)	Contemporary North West meeting at Samlesbury War Memorial Hall, Cuerdale Lane, Preston, PR5 0UY. 1-4pm. Contact Alan Cameron, alan.cameron@me.com tel 01253 829114, mob 07825 271344
17 November	Contemporary North East Meeting, 1.30 to 5pm. At new venue; Clements Hall, Nunthorpe Road, York, YO23 1BW. Contact Patricia Ruddle ARPS patriciaruddle@btinternet.com tel 01904 783850
Dates not fixed	Contemporary East Anglia meetings. These will be in the Ipswich and Felixstowe areas when arranged. The project underway is the The Ipswich Waterfront Development. Contact Peter Ellis wordsnpicsltd@gmail.com.

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