

## Contemporary Group Journal



# View from the Chair

This year I am happy to say that the AGM was a success. The actual AGM did not take long and the floor or rather tables were handed over to Gus Wylie who gave a most interesting talk on his work, showing his images and books. Many members said how much they enjoyed the vision of his ideas and the way that he had pursued them. We had plenty of time to study the work brought by members, and Gus also contributed greatly to this. My thanks are due to Quentin Ball who arranged for us to use the Grafton Hotel.

In November we have an event **Contrasting Contemporary** which we are organising in conjunction with the South West Region led by Jenny Leathes ARPS . It will take place on 10-11 November, with Jenny leading a walk around Plymouth on the Friday afternoon the 9th, for those who arrive early.

Our speakers are confirmed as Homer Sykes, Sian Bonnell, Daniel Meadows and Sophy Rickett.

During the early part of Saturday evening there will be an opportunity to view any work that attendees may bring with them. This gives Patricia, our Editor, a chance to look at work which may be appropriate for the Journal. Information about the event can be downloaded from the RPS website, or if you have problems, please do not hesitate to contact me. My details are at the back of the Journal.

Our intention is to establish an online newsletter to supplement our quarterly Journal, so that you receive items which may not fall within the remit of the Journal. This may include book reviews, exhibitions which may finish before the Journal is published, or events and workshops which may need prompt attention. Any ideas which you think we could use to advantage, please contact a member of the committee.

You may also have seen our recruitment leaflet. It was decided at the AGM that we should ask you to ask a friend if they would like to join the Contemporary Group. We are keen to encourage more members of the Society to participate in the expanded range of photography that is a hallmark of our Group.

We are still waiting for someone to volunteer to take over the job of Treasurer. If you think you might be able to fill the post please contact Brian Steptoe.

Best wishes,

Avril

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If you wish to submit articles for the Journal, please send all copy and images on disc to:

Patricia Ann Ruddle, 28 Malvern Avenue, York, YO26 5SG.  
patriciaruddle@btinternet.com

Cover: from ARPS print panel, © Pascal van Heesch ARPS

Text should be in Microsoft Word and images are preferred in TIFF format, 16-bit colour depth, width 200 mm, 300 dpi minimum. Images are also acceptable as high quality jpegs, 8-bit colour depth. Colour space in Adobe RGB is preferred rather than sRGB. For other formats, please contact the Editor. Large image files may be supplied on disc or by use of online large file transfer facilities, such as Dropbox, Yousendit etc. Unless requested, discs will not be returned.

DEADLINE for the Summer 2012 edition is 30 June 2012.

# Contemporary Group Journal

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**Photography that explores the photographer's personal view of contemporary society, environment, art or culture, usually through a themed body of work.**

# Editorial

*Saturday night and I just got paid  
I'm a fool about my money, don't try to save  
My heart says "go go, have a time"  
Saturday night and I'm feelin' fine <sup>(1)</sup>*

Gus Wylie HonFRPS entertained us at the AGM when singing *Rip It Up*, an iconic song from the 1950s that influenced him, and which resulted in his major photographic achievement, *Saturday Night and I Just Got Paid*. Images of rockers, bikers, people enjoying themselves on a Saturday night, accompanied the tune. And he wasn't being glib; he went on to talk about his influences and how they affect his picture making. Whether influenced by a Little Richard song or a poem by William Blake, Wylie tries to photograph how he responds to his emotions, or perhaps his thoughts and reflections on culture and history.

I mention this because his talk resonated with what we do in the Contemporary Group – make photographs that explore contemporary life and capture our responses to it. And this is exemplified again in this issue. We witness original and imaginative insights into what it means to be a contemporary photographer today throughout the articles.

Process and process. There is the creative process, in which we visualise some goal, or perhaps an on-going project, to construct a body of work that reflects on the world in which we live. And there is the creative process which we use to achieve this objective, whether we do this by conventional or unconventional means, whether using historical or alternative processes or whether we use new technologies available to us, such as the scanner as camera.

Process as creative journey and process as the means to achieve it can be synthesised in something Gus Wylie said that day, "The creative process is in the manner of a kind of love affair."

Best wishes,  
Patricia

1. © *Rip It Up*. Words and Music by Robert A. Blackwell and John S. Marascaico

# Come With Me Into The Woods

*by Stefanie Reichelt*

*A visual exploration of the unknown and our feelings evoked  
by the exploration of the mysterious*

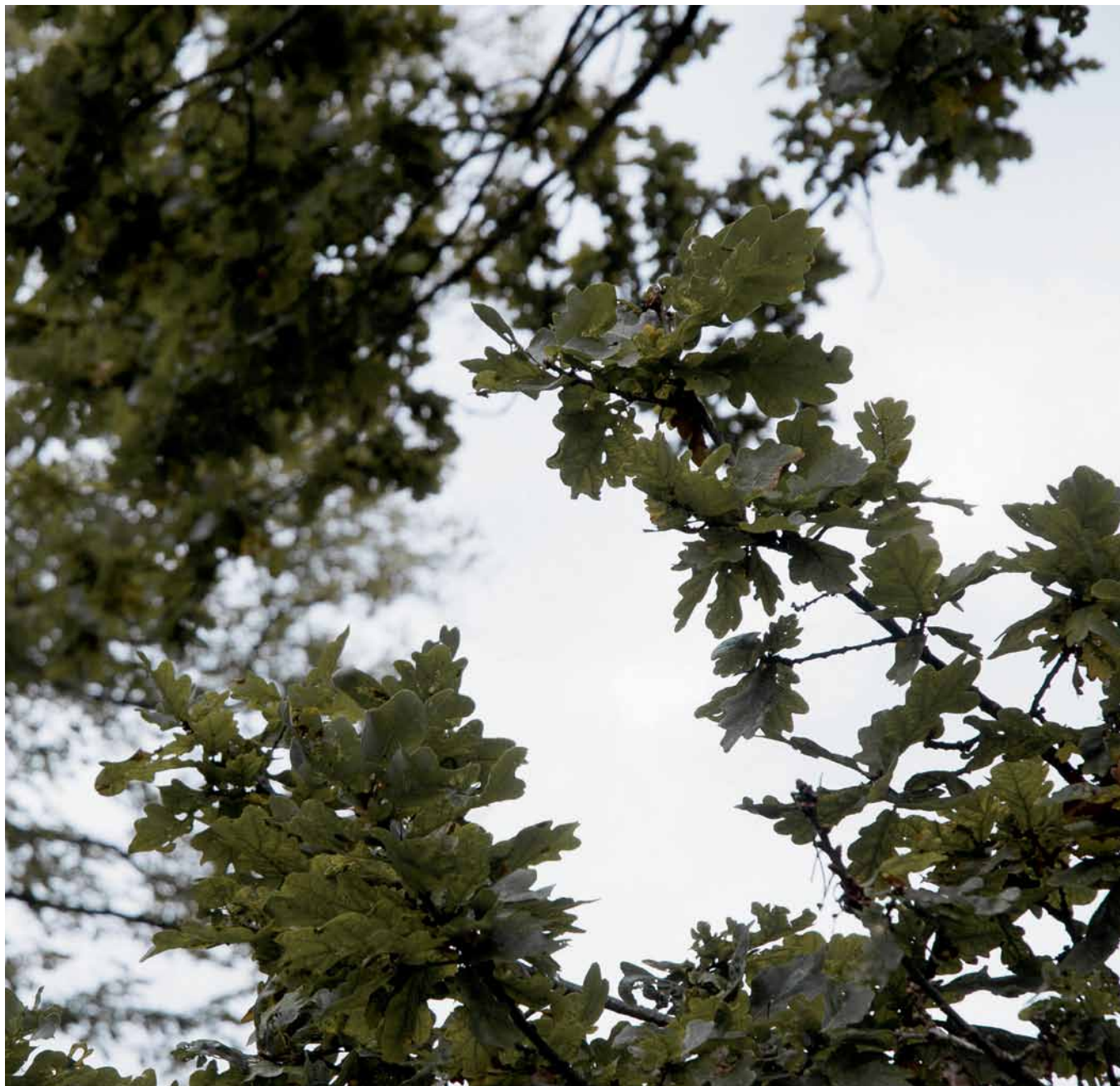
How do we make sense of the unknown that makes us anxious? We manage it by imposing on the unknown what we already know, thus treating the unknown as if we already know it. The familiar gives us a context and locates us in the unfamiliar, and we instinctively look for it in our attempts to rid the anxiety that it provokes in us.

The wish to enter the unknown is related to our desire. Desire involves a dialectic between desiring and being desired; in photographic terms, to see and to be seen, a dialectic that includes one between oneself and the other. To achieve one's desire is to enter the place that frightens us. It demands that we are willing to lose what supports us (the familiar), to confront our own death and dissolution. The pursuit of desire, to enter the unknown, however frightening it is, requires that we are willing to suffer the fear, anguish and guilt that come with it.



My photos were taken on a subdued winter's day. They started with the angel's wings in the trees and the arm posing like a dislocated human wing, mimicking the trees. From the wings a short walk led into a small wood where strange shapes and forms suddenly evoked fears and desires, and these photographs were born.















# Remembrance of Past Present

*by Rod Fry ARPS*

Some flowers were left at the spot where someone died, to mark the anniversary of their death. I passed this floral tribute each day on my way to work. I first noticed them on 28 September, and they were removed on 11 November, some 44 days later. Here is their story.



*Flowers a symbol of your  
presence,  
mark your absence.*



*Death, decay, Memento Mori,  
played out on the altar of light.*

*Elemental forces of wind and rain,  
purge and release your soul.*

*Leaving the bitter scars acquired  
through life,  
born with such grace.*

*All is revealed.*

*No more awkward silences pass  
between us.*

*You're gone now,  
the memory of your presence softens,  
fades with time.*

*Until your absence is marked once  
more,  
and for a brief period your presence is  
with us again.*





# Two Founding Members

*by Anne Crabbe FRPS*

This is the story of two founding members of the Contemporary Group who have developed different vehicles for encouraging other photographers: Jill Staples with Independent Photographers South East (IPSE) and Sandy Sharp with Scottish Photographers.

Jill first. After a workshop in 1991 at Paul Hill's Photographers' Place with Paul and with John Blakemore, she wrote to those attending who lived near her in Sussex, suggesting getting together. The group discovered that they could hire reasonably an old farmhouse called Micklepage with barns, grounds and a chapel, and for the past twenty years, IPSE has run two residential weekends each year. Jill says that the peaceful and private environment has been central to the success of their venture. The numbers are limited to about 16, and this also makes for a flow of trust and confidence. Importantly, there is time for each participant's photography to be considered, as well as in-depth exploration of the workshop leader's work.

The workshop leaders that Jill has organised reads like a list of the *crème de la crème* of contemporary British photography: including, for example, Fay Godwin, Mari Mahr, Ian Jeffrey, Hamish Fulton, Jem Southam, Thomas Joshua Cooper, Grace Robertson, Mick Williamson and Melanie Manchot.

IPSE also arranges one-day workshops in a local village hall and a regular monthly meeting where books, exhibitions and works-in-progress are

discussed. A newsletter is produced as well, and there is a biennial exhibition and website. The membership numbers 60 and is no longer drawn from only Sussex and the South East. The unifying characteristic is one of a deep, personal approach to photography with a strong desire to produce work in a non-career way.

In the early days, Jill was the lynch pin but now other members run the group. She still organises workshops; and feels that of all her photographic life, it is IPSE that she is most proud. She says, "It has been so worthwhile."

I asked her how she started in photography. After a degree in Economics and Statistics, she worked as a researcher; retrained as a Froebel teacher, and "I had my eyes suddenly opened to dance and art and photography, some of the perks in the training." Paul Hill's workshop followed and the generosity of his approach and sharing ambience also opened her eyes. Jill's own work has revolved around her garden using varying approaches - pinhole photography, cyanotypes, colour and black & white film, handmade paper from garden materials, and latterly, handmade books.

*Chasing  
the Light at  
Micklepage 1*



*Chasing  
the Light at  
Micklepage 2*



Sandy, whose idea for Scottish Photographers was prompted by IPSE, regards Jill's geographical venture enviously. He says, "Scotland is such a big place. The distances and inaccessibilities make meetings difficult."

Sandy also remarked that, "I agree with Robert Adams' view, 'Your own photography is never enough. Every photographer who has lasted has depended on other people's pictures too...'. So 10 years ago, when Scottish Photographers was set up, the aim was for a network of independent photographers not looking for prizes, money or distinctions. Now there are over 200 members, including students, art schools heads, professional photographers, people who don't join camera clubs and some who do. Sandy edits *NOTES for Scottish Photographers*, and workshops are held throughout Scotland. Small groups meet regularly in Fife, Inverness, Edinburgh and Glasgow. Fotospace, a new photography gallery in Fife, selected work submitted by Scottish Photographers for its first exhibition in December 2011, which Sandy says was "a still, quiet exhibition."

Editing the magazine has been very satisfying for him, both for the pleasure and inspiration of meeting established photographers such as David Williams, Thomas Joshua Cooper and Robin Gillanders, but also for providing a showcase for students' and members' work. His aim is to use work that is not already in the public domain. For the galleries of members on the website, he encourages people who take risks and use unconventional methods. He cites Carl Radford and his wet collodian prints and David Gillanders' raw black & white social studies. He makes a point of attending students' shows and is conscious that they have a limited forum to show their work, although he credits *Amateur Photographer* with a good track

record for this. He also notes that 50% of the students are women.

Sandy has been a photographer, "all my life, starting as a boy with a toyshop developing kit and printing out paper and being taught by a cousin". In his thirties, he realised he had been "playing" and, influenced by Edward Weston and Henri Cartier Bresson, he concentrated on street photography. In the 1990s the Motherwell Heritage Centre mounted an exhibition of "all my greatest hits" and included were some of the Ravenscroft Steel Works, which had been closed five years previously. It was suggested that he make a photographic study of the life and death of the steel works and his immediate reaction was "No!" The subject was still a hot potato; there had been fights at the blockaded gates over its closure and the running down of the steel industry. Sandy is not a political animal. He got home, thought about it, said, "yes", and then pondered on photographing 1,000 acres of a brownfield site, where buildings and infrastructure had been removed. He says, "the more you look, the more you find, and I decided on a metaphorical essay rather than a documentary one. I used both colour and black & white." It has been the biggest piece of work I've done and took five years to complete."

His exhibition *Another World* was shown at Glasgow's Street Level Gallery, 2004, and a selection was chosen for Scotland House in Brussels by the Scottish Executive. Sandy has plans for a book. Now he is working on a personal landscape theme *Sharpshire* but said that putting together *NOTES for Scottish Photographers*, "my own work at secondhand is very satisfying."





(D)ANGER, from Ravenscroft Steel Works project



*Furnace*, from Ravenscroft Steel Works project

Artists of all persuasions have cleaved together in groups for encouragement, support and sometimes stern criticism. Sandy and Jill have used their skill and efforts to enable this with IPSE and Scottish Photographers. The story continues ...

[www.scottish-photographers.com](http://www.scottish-photographers.com)

[www.ipse.org.uk](http://www.ipse.org.uk)

# Propofol

by Guy Brown FRPS

Over the last year or so, I have been making images using the wet collodion process. This was the first plate that I made in 2012, inspired by news reports of the trial of Michael Jackson's doctor. I found the situation described in the trial bizarre and unsettling - an intravenously-administered anaesthetic (Propofol) was apparently used as though it was a comforting bedtime drink.

The picture itself was made by a modern version of the traditional ambrotype process, in which collodion is flowed onto a sheet of black acrylic rather than the usual glass plate. I should also say that the image is similar in design to Lasse Hoile's cover for the Porcupine Tree album *Anesthetize*. Hopefully he'll regard the imitation as flattery rather than (teddy) bear-faced robbery.





# Fruit and Veg

by Nigel Richards ARPS

Drawing on the shape and form of an Edward Weston pepper, the colours, scale and inner detail of a Georgia O'Keeffe flower and the stark isolationism of an Irving Penn background, this project tries to show the whole and the part of fruit and vegetable. I also looked at the Pop Art of Andy Warhol and Roy Lichtenstein. With all their images spinning in my head, I set up a small studio, and after a trip to the greengrocer, started to experiment.

Super realism and impact were required. Traditional photographic methods failed to achieve the vision that was in my mind's eye, and after much experimentation, I used the flatbed scanner to create these images.

My vision was to create images of fruit and vegetables in such scale that close-ups would be needless - the viewer would be able to stand in front of the image and simply look, seeing the

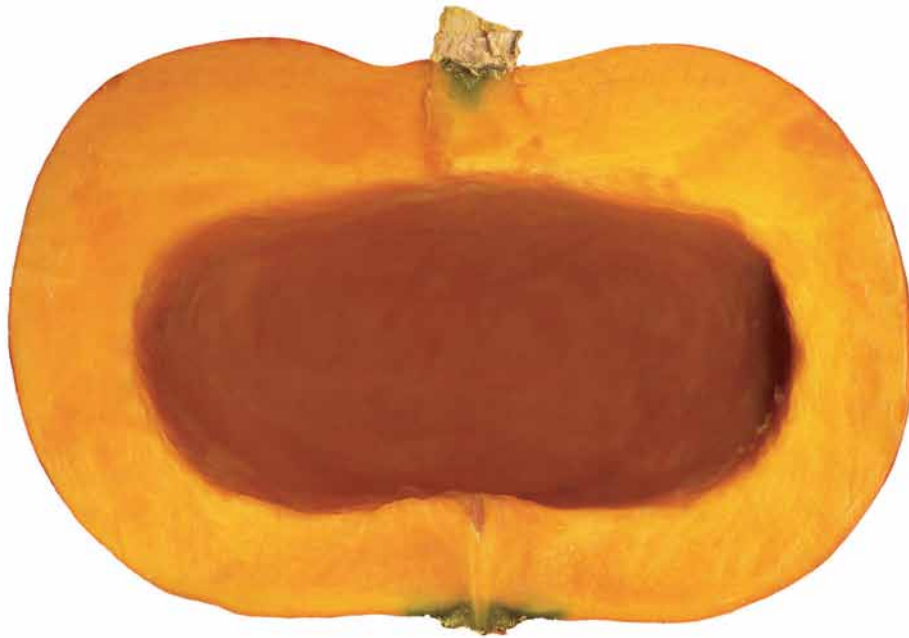
inner detail that in normal context would have been ignored or overlooked.

If exhibited in a gallery they would have to be big. As Georgia O'Keeffe said of her flower paintings: "... I'll paint it big and they will be surprised into taking time to look at it ..." <sup>(1)</sup>

Many trips to the greengrocer followed. A butternut squash killed my first scanner with its liquid leaking internally; I had to buy a cheap replacement. But the results were encouraging, very close to how I visualised the images should look. As a predominantly b&w worker, I loved the saturated colour, their great presence, the amazing detail and the contrast with the stark background – a homage to those who inspired me.

*Fruit and Veg* started as an 'end of year' project for the MA Photography degree course at DeMontfort University.

1. [www.Georgia-OKeeffe.com/quotes/html](http://www.Georgia-OKeeffe.com/quotes/html).  
(accessed 28 February 2012).



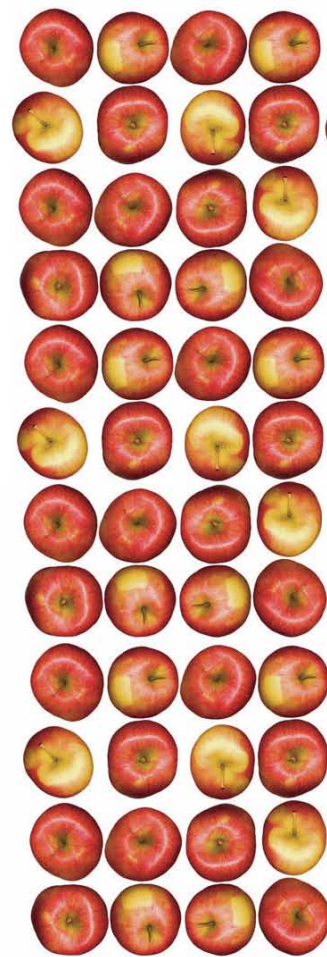
*Kaboche*



*Red Pepper*



*Dragon Fruit*



*Apples*





*Physalis*



*Squash*

# New Alchemy?

by Christopher William Morris ARPS

At the annual London Art Fair in January, tucked away in the far corner of Gallery Level 2, was Photo50. Subtitled *The New Alchemists: Contemporary Photographers Transcending the Print*, this self-contained exhibition presented a selection of work by twelve photographers, curated by Sue Steward, photographic critic for the *London Evening Standard*. In Steward's words: "I label them 'alchemists' because the term resonates with the ancient practitioners of photography, the experimenters with chemicals and paper, the pioneers of 'writing with light' which is what photography literally means." Despite this statement, two of the artists featured were not photographers in any sense of the word. They use found photographs, and their work is better described as being 'about photography'.

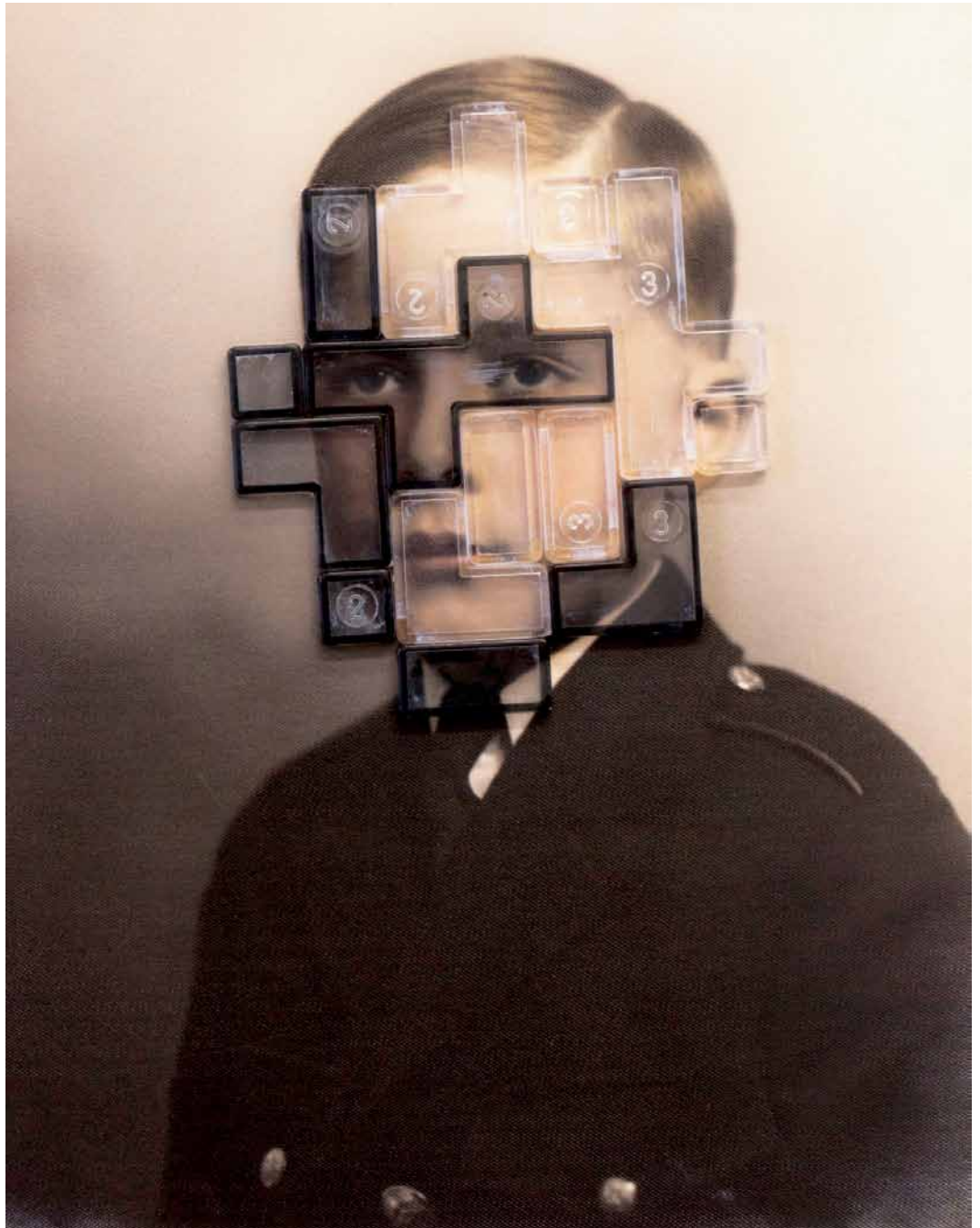
Julie Cockburn's sculptural interventions rely heavily on the evocative power of original, old photographic portraits. Significantly, she spoke of having tried to use reproduced images, but found that it simply didn't work. The patina of age and the physical damage suggest a vulnerability that is absent in the reproduction.

Melinda Gibson has taken *The Photograph as Contemporary Art* <sup>(1)</sup>, and used its illustrations as the exclusive source material for her collages. Using a partly-mechanistic process to select three illustrations for each of her collages, she combines

a landscape, an interior and a figure. The figure is rendered as an outline marking an absence rather than a presence; thus its silhouette becomes the *leitmotif* of the work. Natasha Christia <sup>(2)</sup> has written at some length about Gibson's work, giving it some depth and breadth of intellectual interpretation. Personally, though, I find it rather slight; well-executed, but not strong enough to support an elaborate *post-hoc* analysis.

I have to admit to a similar sense of disappointment with the work of Alike Braine. Braine does make her own photographs, rather unremarkable monochrome landscapes; then abuses the negatives with stickers, hole-punch or marker pen. From these she makes big prints. Listen to her talk about it on the Troika website . It seems to me that this is verging on nonsense. Her reference to classical landscapes and artistic intervention using a hole-punch as a painter might use a brush is just silly. It has little of interest to say about photography or art.

In her work, *The Collector*, IPSE member Lesley Parkinson <sup>(4)</sup> uses traditional analogue photography to explore aspects of acquisition and conservation, hinting at the parallels between photography and memory. A re-visiting of historical techniques formed the basis of Joy Gregory's delicate cyanotypes from the *Objects of Beauty* series that will be familiar to members who attended the



Julie Cockburn *Boy*  
2011 25.3cm x 20.3cm,  
Found plastic on found  
photograph, courtesy of  
the artist



Contemporary Group *Spirit of the Age* event in 2010, and read about her in the *Contemporary Group Journal*, Spring 2011, no. 43.

Walter Hugo's *Glass Portraits* are life-sized glass plate ambrotypes produced in a room-sized *camera obscura*/darkroom. Both artists have successfully exploited these analogue processes to remind us of the magic of photography, creating images that really do justify the name 'alchemist'; making something beautiful and precious from only light and chemicals. More of Hugo's work could be seen at the Shizaru gallery in Mayfair during March. His glass plates are a joy, their subtle imperfections serving to highlight the classical beauty of his subjects, but his genuflection to the modern world - digital prints from his plates, made 'unique' by a splashing of paint - seem to lack the honesty of the originals. One might even see them as a cynical ploy to multiply the sales opportunities.

Photo50 also included works by Veronica Bailey, Noemie Goudal, Jorma Puranen, Esther Teichmann and Michael Wolf, but some of the more thoughtful and thought-provoking work was that of David Birkin. Two bodies of work each explored the loss of life and identity that result from war and the censorship of the media. In *Embedded*, he takes digital images that have been subject to censorship or authorship controversy, and deliberately corrupts the digital file by inserting the names of the casualties. The textual code is then printed alongside the corrupted image, creating a tribute to those who died in events for which no 'official' photographic record exists. *Twenty-Six Shades of Red* are 10"x8" transparencies, each created by selecting



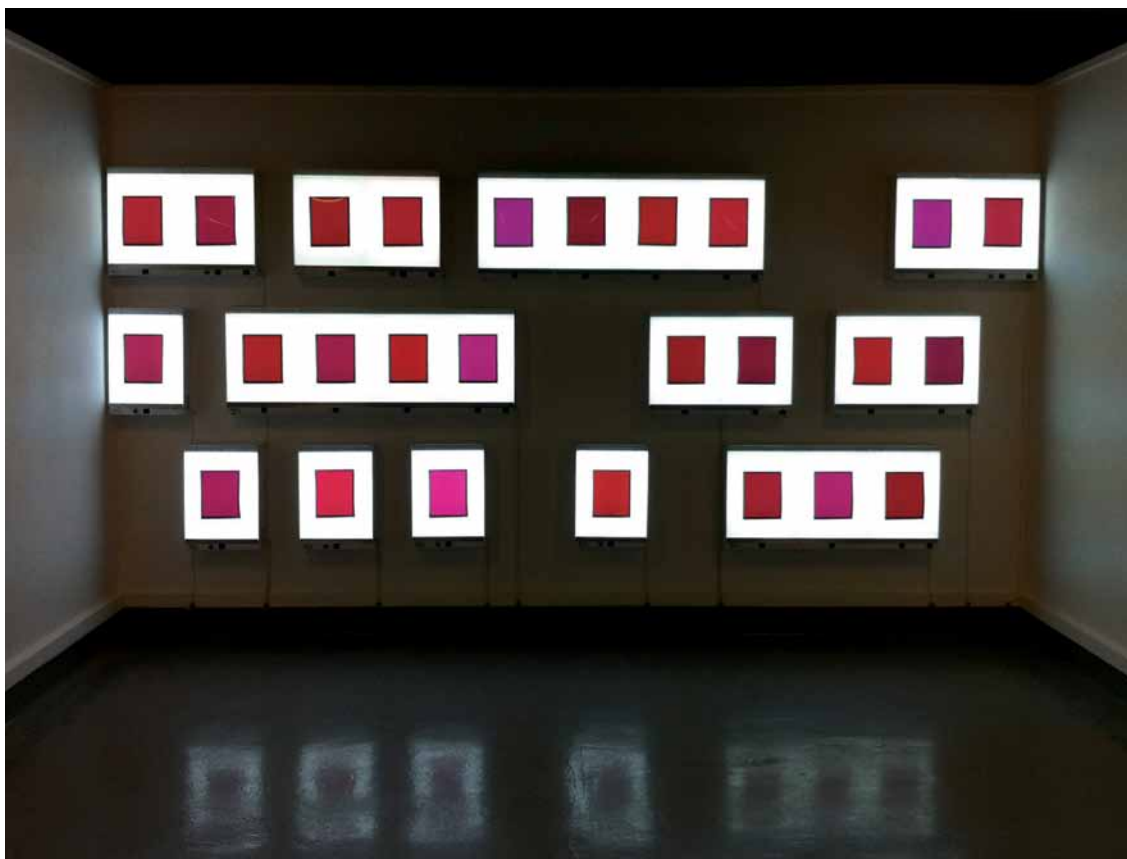
Aliki Braine, *Draw Me a Tree*  
*Black Out 3* 2006 95cm x 117cm  
Unique Print, courtesy of Troika  
Editions v3



Noemie Goudal, *Haven Her Body Was*  
(Warren) 2011



Melinda Gibson,  
*Photomontage XVI*,  
2009-2011, Mixed  
media



David  
Birkin,  
*Twenty Six  
Shades  
of Red*,  
2011

Identification Numbers from the Iraq Body Count database and using these as hexadecimal colour values. Below each one, the person's name and other details are represented in the JPG filename printed on the film's rebate. These are both startling exhibits that demand attention and reflection. They have something very real and important to say about the way in which the evidence of conflict and death is presented and obscured in the digital age.

The curator has done a good job in presenting some of the diversity of practice among contemporary artists who use photographs and

photography. Each has something particular to say about the medium, whether analogue or digital. At its best, it recognises the characteristic properties that make photography unique, and uses these constructively to indicate a new way of seeing.

1. Cotton, C. *The Photograph as Contemporary Art*. Thames and Hudson (2nd edition) 2009.
2. <http://www.1000wordsmag.com/melinda.swf> (accessed 05 Feb 2012).
3. <http://www.troikaeditions.co.uk/artists/aliki-braine> (accessed 05 Feb 2012).
4. Lesley Parkinson's photography will be featured in a future CG Journal.





Walter Hugo, *Muse* 2011,  
50cm x 40cm, Glass plate  
ambrotype, courtesy of the  
artist

# CONVULSIONS FROM AN EARLIER ERA

*by Pascal van Heesch ARPS*

The artistic quality of photography is the representation of realism. The magic of capturing creations.

In Wallonia, the heavy industry is disappearing, the creations of engineers and architects are slowly losing their 'reason for being' in contemporary Europe. Communities have formed around these industries. There is no reason for the communities to exist any more, and they are slowly disappearing and changing their nature.

I've set the tension of the surrounding population and industry, inextricably linked. A link that had a reason. It is a critique of society that comes from love and commitment. It is photography that is driven by surprise at how the world around us works and the dysfunctional nature of its existence. As an independent documentary photographer, I feel the recording of these communities and the dissemination of these photographs as a necessity.















*These photos, plus the cover one and the text, formed Pascal's successful Contemporary Associateship in Spring 2011 ... Ed.*

Pascal is a contributor to the the new third CG Postal Portfolio Box, which includes UK members, Dutch and Benelux photographers. Contributors exchange their images and comments by postal CDs. An article on them will feature in a future Journal.



# The dog has his day

by Stephen Clarke

In the mid to late 1970s Keith Arnatt produced a series of humorous photographs of dogs and their owners, published in 1979 as the photo book *Walking the Dog*. Already established as a conceptual artist by the late 1960s, Arnatt had used photography to record most of his key projects, for example, *Self Burial* (1969). By the 1970s he had started to take an interest in the medium and its history.

In his seminal work *Trouser Word Piece* (1972) Arnatt proclaimed: "I'm a Real Artist". His friend the Magnum photographer David Hurn, as curator of Arnatt's 2007 retrospective at The Photographers' Gallery, London, revised this statement in the exhibition title to *I'm a Real Photographer. What does this mean?* Had Arnatt defected from art to photography? This seems to be the implication and, consequently, we are left with the conundrum of trying to make sense of the work of two different practitioners.

Keith Arnatt moved to South Wales in 1969, where he joined the Fine Art department at Newport College of Art. David Hurn arrived at the College in 1973 to set up the Documentary Photography department. Hurn recalls that following his own inaugural lecture, appropriately titled *Photography or Art?*, Arnatt had asked him to teach him how to become a photographer. It's at this point that Hurn marks the beginning of Arnatt's conversion to photography. By 1982 he

was a confident photographer having completed three portrait projects: *The Visitors* (1974 - 1976); *Walking the Dog* (1976 - 1979); and *Gardeners* (1978 - 1979).

When Arnatt was working on his landscape project *A.O.N.B.* (Area of Outstanding Natural Beauty) between 1982 and 1984, I was a Fine Art student at Newport College of Art. As a student under his tutelage it's difficult to pin down what I learned from him. He did not teach me how to use a camera or how to make a print. I cannot remember him giving any formal lectures. Teaching would have taken place during tutorials and meetings in the college library (where Arnatt always seemed to reside). He introduced me to the photographers who he was interested in. He took me through Lewis Baltz's book *Park City* (1980), slowly looking at each picture, pointing out details that he appreciated. It is now clear that he was teaching me by teaching himself. *A.O.N.B.*, along with his further landscape projects, *Miss Grace's Lane* (1986 - 1987), *Howler's Hill* (1987 - 1988) and *Pictures from a Rubbish Tip* (1988 - 1989), were his response to the work of the American New Topographics photographers.

Arnatt has now become an established figure within the British photography community, a fact recognised by his inclusion in the 2007 landmark Tate Britain exhibition *How We Are: Photographing Britain*. However, as Duncan Wooldridge has

pointed out in his *The Neglected Photo Path*, Keith Arnatt has been “reinvented”.<sup>(1)</sup> Keith Arnatt as photographer has seemingly replaced Keith Arnatt as artist since his earlier text based conceptual work can almost be seen as being by another man. The connections between fine art and photography in this revision are severed.

This division is the outcome of a turf war fought by the critics of photography and photography’s advocates rather than a schism within Arnatt’s work itself. He had already used the portrait format in work made for the Hayward Gallery exhibition *New Art* (1972), for which he had photographs taken of all the guards at the gallery. This typology of guards corresponds to the typologies of tourists, gardeners and dog owners that Arnatt would produce as a photographer.

The apparent break in Arnatt’s oeuvre in the 1970s is perhaps exaggerated by his response to an interview with Alan Bowness, then director of the Tate Gallery.<sup>(2)</sup> Bowness suggested that there is a distinction between photographs made by artists and those made by photographers, and this approach at the time determined Tate’s collecting policy. In an article for *Creative Camera* titled *Sausages and Food* (1982) Arnatt pulled this argument apart. “Making a distinction between, or opposing, artists and photographers is, it strikes me, like making a distinction between, or opposing, food and sausages – surely odd.” He questioned the policy of excluding ‘real’ photographers from art institutions but has ended up, unfortunately, having his own earlier, ‘real’ art excluded by the photography community.

The rift between art and photography has, to some extent, become less vociferous in recent

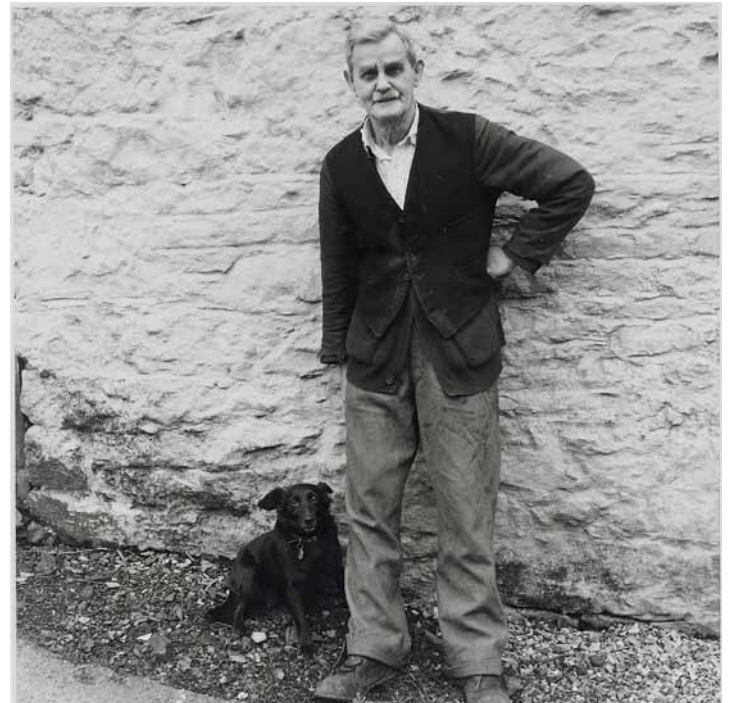
years. In 2009 the Tate appointed Simon Baker as its first Curator of Photography and it has recently purchased 103 photographs by Keith Arnatt.<sup>(3)</sup> The work bought is from his series’ *Walking the Dog*, *Gardeners* and *A.O.N.B.*.

*Walking the Dog* lies at the crux of the discussion on Keith Arnatt’s work. The work at first appears to lack the seriousness of his conceptual art strategies that questioned the nature of art. If we follow the argument of a break in Arnatt’s trajectory, his portrait photographs comfortably fit with the image of a photographer learning his craft. The act of learning is the missing link here. He’s learning about photography and at the same time teaching us how to think about pictures. The questioning nature of his work as a conceptual artist became focused upon photography. Even the incongruous subject of a dog posing for a photograph questions what it is to make art.

Keith Arnatt died 19 December 2008.

1. Wooldridge, D. (2011) ‘*The Neglected Photo Path*’, Source: The Photographic Review, Issue 69 (Winter 2011), pp. 12-15
2. Arnatt, K. (1982) ‘*Sausages and Food: A Reply to the Interview with Alan Bowness of the Tate Gallery*’, *Creative Camera*, 214 October in Company, D. ed. (2007) *Art and Photography*. London & New York: Phaidon, pp. 228-229
3. Laurent, O. (2012) ‘*Photographic Investments*’, *British Journal of Photography*, Issue 7796 (159, January) pp. 10-11.









**Keith Arnatt**

*Walking the Dog*

black and white photographs

each print 25 x 25 cm

1976-79

Courtesy Maureen Paley, London

## GROUP EVENTS

March 24 to May 5	Exhibition. <i>Journeys: From the Epic to the Intimate</i> , Stephen Clarke exhibits with 15 other contemporary artists. Chapel Gallery, Ormskirk L39 4QR. Contact Stephen Clarke tel 01695 571328 for details.
March 29 to June 3	Exhibition. <i>Faces of Fairfield - The Rock Years</i> , by Frazer Ashfield ARPS, The Sun Lounge, Fairfield Halls, Croydon CR9 1DG. Contact Frazer Ashfield tel 020 8688 9291 for details.
May 14	Contemporary North West evening meeting. Days Inn, Charnock Richard services M6 between J27 and 28. Contact Ian Maxwell mail@ihmaxwell.com tel 01524 770278
May 27	Contemporary East Midlands. Members' Portfolio Day, Harrington Mill Studios, Long Eaton. Details from David Manley profdavid_manley@hotmail.com tel 07808 938349
July 23	Contemporary North West evening meeting. Days Inn, Charnock Richard services M6 between J27 and 28. Contact Ian Maxwell mail@ihmaxwell.com tel 01524 770278
September 19	Distinctions Assessments. Contemporary ARPS and FRPS. Fenton House, Bath. Applicants and observers may attend the Associateship Assessments. Contact Andy Moore at Fenton House tel 01225 325760.
October 21	Distinctions Advisory Day for Contemporary A and F. Tangmere, West Sussex. Contact Brian Steptoe FRPS, bsteptoe@compuserve.com, tel 0118 973 4131
October 27	Photobook event at Chethams Library, Manchester. Organised by RPS HQ. Details tba
November 4	Contemporary East Midlands event. Details tba
November 10-11	CONTRASTING CONTEMPORARY weekend event at Plymouth University. Joint meeting with the SW Region. Speakers include Daniel Meadows HonFRPS, Sian Bonnell HonFRPS, Homer Sykes and Sophy Rickett. Pre-weekend walking tour 2pm Friday November 9. Contact Avril Harris ARPS, avrilharris@blueyonder.co.uk, tel 020 8360 7996

*Chair* - Avril Harris ARPS  
avrilharris@blueyonder.co.uk

*Deputy chair* - Rod Fry ARPS  
rod@rodfr.eclipse.co.uk

*Secretary* - Bob Gates ARPS  
bob@robertgates.eu

*Treasurer* - Brian Steptoe FRPS  
bsteptoe@compuserve.com

*Postal portfolio* - Anne Crabbe FRPS  
info@annecrabbe.co.uk

### *RPS Website, Contemporary Group*

- Steff Hutchinson ARPS  
info@steffhutchinson.co.uk

*Event organiser* - Avril Harris ARPS  
avrilharris@blueyonder.co.uk

*Journal editor* - Patricia Ruddle ARPS  
28 Malvern Avenue, York. YO26 5SG  
patriciaruddle@btinternet.com

*Journal Editorial committee* -  
Patricia Ruddle, editor  
Anne Crabbe  
Brian Steptoe, design

### *Committee members* -

Steff Hutchinson ARPS  
info@steffhutchinson.co.uk  
Bill Jackson FRPS  
bill@billjackson.biz  
Ian Maxwell  
mail@ihmaxwell.com  
Douglas May FRPS  
douglasjmay1@btinternet.com  
Richard Sadler FRPS  
sadler118@btinternet.com



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Daniel Meadows HonFRPS is one of the speakers at the **Contrasting Contemporary** weekend in Plymouth on 10-11 November 2012, a Contemporary Group joint event with the South West Region.