

## Contemporary Photography



# View from the Chair

The RPS Photobook Exhibition, which our Deputy Chair, Rod Fry and Brian Steptoe have been organising and running on behalf of the whole Society, culminated in a selection of 21 shortlisted titles. The winner and two runners-up were chosen by Gerry Badger at the end of September. The standard achieved by entrants in this story-telling photographic art form was high. As well as conventionally produced books, several handmade entries were received. Shortlisted and winning books will be on display, with several accompanying prints, at Fenton House during November. Most will be available for browsing, with more delicate entries shown in a display case.

Regarding the *Concerning Photography* weekend at Sheffield Hallam University, Liz Hingley has agreed to speak after the dinner on the Saturday evening about her earlier work and her work in China. We are very fortunate that she has time before returning to China where she is Photographer at the Shanghai Academy of Social Sciences. Numbers booked for the event and dinner are on the up and if you wish to avoid disappointment, a £25 deposit will secure a place. May I ask that you use the booking form, which can be downloaded from the RPS website, because it enables me to keep you up to date with any information.

Our Regional Groups are growing, with one now meeting in Scotland and another Group in East Anglia about to have its inaugural meeting. If anyone feels that they would like a Group to start up in their area why not give it a go? Like-minded people through the web and Facebook might also want the same thing and a Group could be formed. The sky is the limit.

Best wishes,  
Avril

Cover: © from *Associated Nostalgia* series, Eugenia Maximova

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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

Text should be in Microsoft Word and images are preferred in TIFF format, 300 dpi, file size guideline 10-20Mb. Images are also acceptable as high quality JPEGs, file size guideline 3-6 Mb. For other formats, please contact the Editor. Large image files may be supplied on disc.  
Unless requested, discs will not be returned.  
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# Contemporary Photography

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



# Editorial

"I found this guy in the Yellow Pages who had a store that sold stuff from estate sales. He came over to see if he wanted to buy any of the furniture. It was all crappy, nothing very nice, but it was still hard for me think about selling my parent's bed for twenty dollars, no matter how old and shitty it was. It wasn't the money but the idea of these memories being so cheap. I told him I couldn't sell any of the stuff for the money he was offering and he thanked me for wasting his time."

Stuff. Whether a wonky-old pair of headphones or that teapot from an elderly aunt given as a token of affection, we have the need to house clear, to discard objects, perhaps to make room for new stuff. What happens to the memories embedded in these things? Forgotten stories, past lives can be remembered and relived through domestic objects.

I've always had an interest in that which has been abandoned. Much of our redundant stuff, whether those unwanted ornaments, toddlers' outgrown clothes, or yesterday's record albums, can be disposed of in collections that have become the 'new museums' that are, for example, the car boot, charity shop or eBay.

Why do many of us find the domestic interiors of others so engaging? Why are we interested in other people's stuff as we sniff around house clearances? Of course, it's not only what we can see in these new museums, but also what's displayed in the real museums. Museums, like zoos, collect stuff to give us the experience of seeing the real thing, as opposed to looking at photographs or paintings in books, on television or indeed on the computer screen.

What gives an object value? Maybe because it's a good example of aesthetic significance, or there's the sheer joy in its tattiness. For me it is the narrative that can be provided. By keeping stuff, or looking at those who do the keeping, through these objects from the past, we learn their stories, or even better, we can make up our own stories, whether a tale about the life of that pre-Hispanic Mexican bowl we encountered in an archaeological museum or a once-loved Barbie doll perched among the clutter on a car boot table.

Memories are preserved or new ones invented. I came across an online experiment *Significant Objects* in which the two authors tried to give value to mostly useless trinkets by asking well-known writers to create a value by writing short stories about the items.

Perhaps we can do the same by looking at photographs.

Mark Oliver Everett. *Things the Grandchildren Should Know*. London: Little, Brown, 2007. There is more to the story about this giving insignificant objects value at: <http://significantobjects.com/> (accessed 20 September 2014).

# Associated Nostalgia

*Eugenia Maximova*

The triumphal march of kitsch began a long time ago. The kitsch culture of today flourishes across all life segments. Some hate kitsch outright but most people simply love it. Kitsch is visual fast food. Sometimes it is truly difficult to digest but for many it is also unpretentious and tasteful. Kitsch doesn't require lots of preparation, rethink and consideration. In fact, it barely requires any thinking at all. Kitsch quickly responds to most basic human instincts. And once the chef has found the 'right' ingredients he is ready to open a chain restaurant. Kitsch is melodramatic, sentimental and folksy. But kitsch also entertains. Although I was born to a fine-art artist mother, most of my childhood memories are vividly connected to kitsch. It was on open display in almost every household. Crystal and ceramic dinner sets, vases and figurines, hard to acquire foreign objects (many of them of everyday use, others without any use at all), plastic fruits and flowers. They were all put behind glass, in showcases and were the pride of the house. Handmade crochet covered most electronic devices in each and every house. Kitsch was destiny and no one was ever supposed to escape it. It was the ghost of time and



more. The scarcity of goods during Communism has created a culture of showing off where people behave ostentatiously. And since environment shapes individuals who live in it, a person living in such a society rarely would wish to lag behind. Kitsch was also widely used as political propaganda during that

period. Art's sole *raison d'être* was to bolster a dictatorial regime and glorify its leaders.

See <http://emaxphotography.com/> for more information about her work and publications. Her latest book, *Kitchen Stories from the Balkans* is available. Text by Christian Caujolle. ISBN 978-3-200-034336-5.











# Losers of a Forgotten Conflict

## Refugees from the Azeri-Armenian conflict

*Olivio Argenti FRPS*

An armed conflict started between Armenia and Azerbaijan in 1988 for the control of the Nagorno-Karabakh enclave in south-western Azerbaijan. This conflict has not yet been resolved and both sides continue to see themselves as the sole victim in it. It is a battle almost forgotten by the international community.

A number of refugees and internally displaced families were obliged to live in train wagons and huts for nearly 20 years thus developing serious health problems. The most fortunate ones are still living in large Soviet-style old buildings in urban areas where every floor houses about 20 families, each living in a single room with few facilities. They all use the same bathroom and kitchen. As many as 230,000 Armenians from Azerbaijan and 800,000 Azeris from Armenia and Karabakh have been displaced as a result of the conflict.

The images in this book were taken in Azerbaijan and Armenia in 2008 and 2009. I have given no information on purpose where the individual images were taken, whether Azerbaijan or Armenia. The conflict has caused more than 35,000 deaths, 85,000 wounded; 5,000 are still missing.

A number of soldiers and civilians, on both sides of the border, still lose their lives every year. Refugees on both sides are still living in precarious conditions, many of them in abject poverty, almost forgotten by their respective Governments. Living conditions are similar in both countries.







As is always the case, people were neither consulted, nor did they agree to this border conflict - nor for which they have been suffering more than 20 years.



I thank all the Armenian and Azeri families that welcomed me into their homes, and shared with me their sorrow and lost hopes with immense dignity.





For more information:  
[http://www.olivioargenti.it/Archivio\\_Documenti/LIBRI/Libro\\_losers72\\_Copertina.pdf](http://www.olivioargenti.it/Archivio_Documenti/LIBRI/Libro_losers72_Copertina.pdf)  
[http://www.olivioargenti.it/Archivio\\_Documenti/LIBRI/Libro\\_losers72.pdf](http://www.olivioargenti.it/Archivio_Documenti/LIBRI/Libro_losers72.pdf)





# Daze of Our Lives

Luke Smith

"Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument could be dimmed, but there was no way of shutting it off completely... Winston kept his back turned to the telescreen."

In 1948, George Orwell wrote *Nineteen Eighty-Four*, a book about a society in which it was a crime not to watch television. In that fictional book, television told the people what to think. It even acted as a portal for thought-police to spy on the citizenry. In a free society, nothing forces anyone to watch TV. However, today nearly one in ten adults have five or more televisions in their home according to the Office for National Statistics, with nearly a quarter watching TV between two-three hours per day. One in ten people view television for more than seven hours each day. By the age of 75, most people in the UK will have spent more than 12 years of 24-hour days watching television. It has become the industrialised world's main activity, taking up more of our time than any

other single activity except work and sleep.

Throughout all the radical measures put forward by the UK government to improve the health of the nation there is no mention of health issues linked to the role of watching television, inclusive of restrictive brain development, Attention Deficit Hyperactivity Disorder in children, positive links with Alzheimer's disease in the elderly and

it being a major cause of depression and sleep disturbances. There is a plethora of negative direct links both physiologically and psychologically from watching television and whatever happens to us individually from actively doing this, 12 years is a considerable amount of our lives to be taken from us. Instead of these being days of our lives they have truly become *Daze of our lives*.









# Accidental Beauty

*Neil McCoubrey ARPS*



I love archives or places where objects are stored - preferably hidden from general view. The images seen here are examples from a four-month project in rooms full of objects (but not open to the public) at the National Trust Tyntesfield House.

My photography is about exposing and giving significance to the accidental beauty and unintended compositions found in stored, sometimes forgotten, and usually hidden objects and their landscapes.



Still life painting uses objects as metaphors and the arrangement of the objects conveys a specific narrative. Everything is very deliberate, considered and controlled by the artist.

All my images are of 'found' objects in 'found' compositions. I take photographs of the scene without any manipulation. I don't know whether those who chose these particular objects and arranged them did so



randomly or for practical reasons of conservation and storage. Perhaps there was no conscious motivation at all. Certainly, I doubt whether their efforts were ever intended to impart any narrative to a future viewer.

The scene may be entirely accidental but my choice of viewpoint, composition and lighting is very deliberate as I attempt to create references towards the conventions of classical still life painting. By doing this I invite the viewer to look for their own narrative, and to attribute significances of their own to each object and its place in the composition. After all, that is exactly what I do when I look through the viewfinder.





# Little Poland

## The Ilford Park Polish Home, Stover, Devon

*Ken Holland ARPS, in conversation with Patricia Ann Ruddie ARPS*

When I asked Ken what inspired him to make this photographic journey, he explained that it was through his very dear friend, Liz, who was born and grew up in Little Poland. She told him that she treasured the place and the memories so much, that it should be documented and preserved for posterity. Liz related that times were difficult, worrying, uncertain and challenging, but she also spoke fondly of the place, and felt comfortable, happy, safe and secure. It was a privilege to have grown up there. So, Ken began his journey, initially with Liz, walking through the buildings as she recounted her memories. Then began many years of work for him - 18 to be exact. Sadly, Liz died before he had finished the project.

According to Ken, "migration is not a modern phenomenon. It has been with us for thousands of years and for many different reasons, whether due to natural or human causes. It is often emotive, and may promote sympathy or offence." But the story of Little Poland began at the end of World War II, when it became one of many camps run by

the National Assistance Board to help hundreds of displaced Polish people who survived the war and the traumas of deportations to Siberia and exile. The Ilford Park Polish Home became a 'home' to many. They lived, worked and raised families there. Known locally as "Little Poland" it had a shop, hospital, canteen and community centre.

Ken suggests that "we can become so obsessed with the logistics and the economic implications of migration that we may forget the minutiae of what it means to the individual. This project was an attempt to put those individual stories into context using images of the place, their possessions, evoking memories of the people who were caught up in the harrowing phenomenon of having no option but to be on the move and never return."

Continuing the story, Ken told me that by the late 1980s, the condition of the buildings had deteriorated, and a new purpose-built home and hospice was built in the 1990s on a corner of the decaying old camp, a short distance from what had been their home for many years. "In 2010

the rest of the site was cleared and the buildings demolished with the exception of a group of huts - these were fenced off to preserve a colony of bats."

I discovered Ken's project on Little Poland through Blurb Books. In conversation we decided not to show his photographs of the remaining areas of the site - "which had become derelict, and was a target for squatters, vandals and fly-tipping. Gradually nature started to invade and reclaim the site, and the memories began to fade." In his book's *Epilogue*, Ken has written an evocative, and chilling, account of his reactions when walking around the demolished areas, when only the concrete bases of the buildings remained. For more of the story see <http://www.blurb.co.uk/b/5360714-little-poland>.

We agreed to end on a more positive note with an image of the Ilford Park Polish Home, now a care home providing residential and nursing care for those eligible under the 1947 Polish Resettlement Act











# Photographing the York Cold War Bunker

*Jocelyn Hayes*

The preservation of the past is important "if only to perpetuate the memories of our own lives and to help define our place in a social group and community."<sup>(1)</sup>

My interests and study in the conservation of buildings over many years mean that my photographic pursuits will inevitably reflect those interests. It was because I was drawn to photographing historic buildings that led me to study conservation and heritage management, thereby fusing my two passions. I have sought to capture through photography the places where past lives have been lived or where a building might hold an emotional connection.

What is this fascination with unique places and buildings? This question has led to a slow realisation that buildings are not simply just buildings. They are infused with potential meaning and can

represent so much to us in so many ways. Visiting an historic house or a special place can give rise to strong connections and feelings; perhaps from discovering more about the people who lived or socialised there, or in reviving old memories of a familiar place. My quest in finding photographic ways of portraying the past through places and buildings has become an increasing focus. But then the question remains - what

approach can be used to photograph these special places and to portray the atmosphere generated by them?

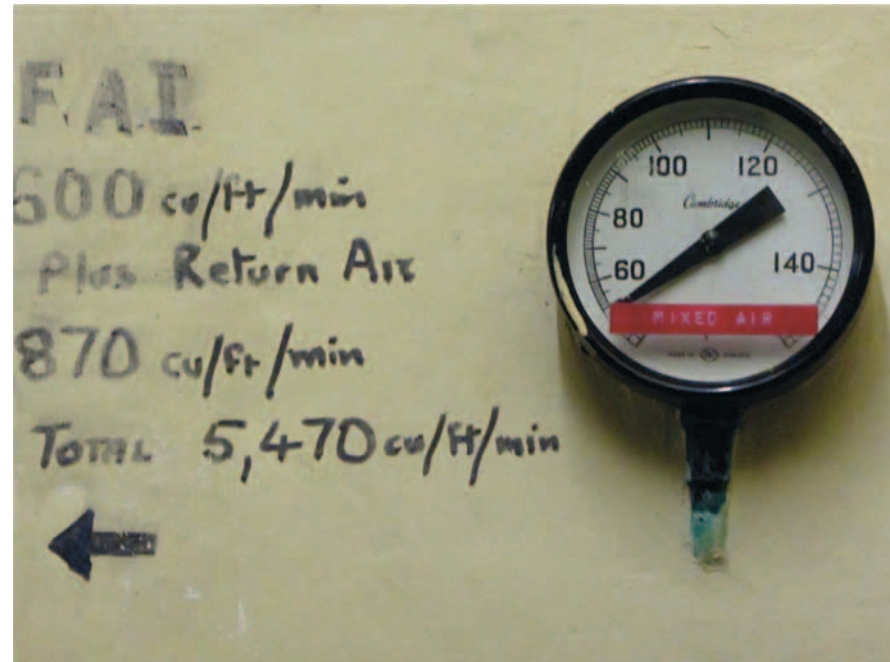
Other considerations impact on this also. Taking a photograph in the present results in a new image, a new interpretation. Capturing a photograph now of a building that has had a long past life, is about capturing an interpretation. The photographer takes a photograph that in fact reveals a changed reality,





one that the effects of time and change has impacted upon. Does this lack of authenticity change our experiences? Does it matter?

Roland Barthes commented that photographs “can only ever show us of things which have past and gone forever” focusing on the “temporal nature of individual existence.”<sup>(2)</sup> Thus, human mortality offers much as a rich subject matter for photography. Over time though, existing connections and memories of a place can fade. Photography does have a functional rôle in recording what appears to be in front of the camera, but can also be usefully and creatively harnessed to help portray memories or feelings associated with places that we may



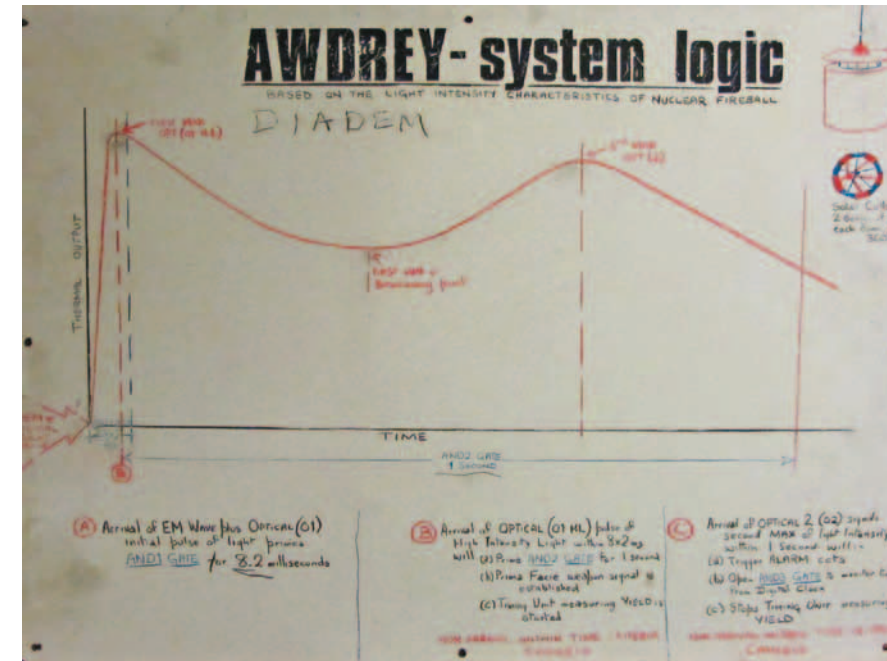
love or have loved, lived in or experienced.

Can we find greater meaning in our lives by visiting and looking at places and buildings? Perhaps. This drive through photography to touch the past has in its way helped me to understand other people's lives and also maybe to reflect on life as well.

On a chilly winter's day, I visited the York Cold War Bunker. My first impression was of its strong atmosphere. I was immediately struck by the

physical plainness of the machinery and the instruments, the emptiness of the setting and its utility furniture and fittings. Subtle, quiet details hinted at the past lives of those who inhabited these spaces, evident in the jackets hanging on coat hooks, the now empty control centre, the bunk beds that were shared alternately by the shifts and in the cautionary notices advising on decontamination washing.

This was an important place in the defence of the nation, operated by teams of volunteers working underground, isolated from the outside world for weeks at a time. Many enduring friendships were formed here and some marriages



resulted, despite the harsh and uncomfortable setting.

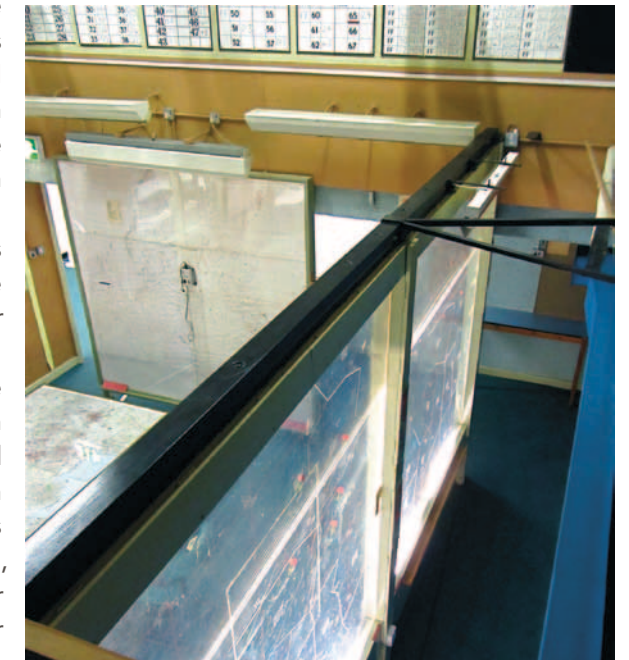
The York Cold War Bunker is a unique example of a Royal Observer Corps Bunker. It is the only bunker preserved in operational condition that still exists in the UK and Northern Ireland. It was originally built in 1961 to monitor nuclear explosions and fallout within the Yorkshire region in the event of a nuclear war. The sixty volunteers (men and women) working there were tasked to: collate and plot positions of any nuclear bomb explosion within the UK; track any radioactive fallout in the Yorkshire region and to give warning of any impending approach to emergency services. The York Cold War Bunker

operated as the regional headquarters for York between 1961 and 1991. It was on prime alert during the Cuban Missile Crisis in October 1962.

Budgetary cuts in 1968 led to the closure of many nuclear monitoring and control posts. Following the end of the Cold War in 1990 most of them had closed. This resulted in many cold war bunkers being vandalised, flooded, filled in or locked and then either

sold, demolished or left to decay. Most have since been converted to a variety of new uses. The York Cold War Bunker did remain fully active until 1990, but was subsequently closed in 1991 and left untouched in a fully equipped condition.

Preserving sites of negative recollections or troubled pasts can provide a means of dialogue with the past and a greater understanding of its historical significance. The York Cold War Bunker acts as a memorial and record to times past and helps us to know, reflect and understand those times. Conservation's important task is “in guarding memory against its oblivion”<sup>(3)</sup> and to develop strategies to assure future heritage experiences







such as this site continue to be accessible to audiences.

The photographic image has I believe the power to help make this possible.

1. Stone, P.G. & Molyneux, L. (2011) *The Presented Past, Heritage, Museums and Education*. Oxfordshire: Routledge.
2. Barthes, R. & Howard, R., (1993) *Camera Lucida: Reflections on Photography*. London: Vintage Classics, New Edition.
3. Feversham, P. & Schmidt, L. (1999) *The Berlin Wall Today*. Berlin: Verlag-Bauwesen.

Ed. Note: For more information see: *York Cold War Bunker* by K. Davey (2010). Also, there are interesting visitor comments at <http://www.tripadvisor.co.uk/>

The York Bunker is an English Heritage property.







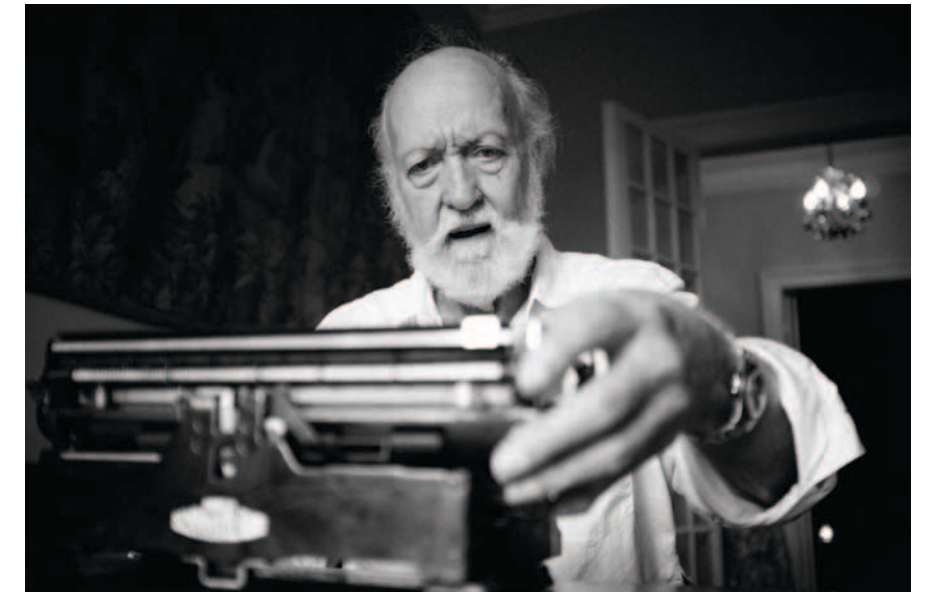
## Found in translation A transatlantic dialogue

*Julia García Hernández*

The project *Memories of a Lost Shark* (*Memorias de un tiburón perdido*) was first exhibited in June 2013 at the Oriel Colwyn photography gallery in North Wales. The exhibition paired black & white photographs of Cuba and its people with responsive written prose, and publicly marked the collaboration between early-career photographer James Clifford Kent and the Cuban born, New York-based writer and critic, Edmundo Desnoes.

Kent's interest in the picturing of Cuba began with a fascination for the colour imagery that promoted Cuba's *Buena Vista Social Club* in the late 1990s<sup>(1)</sup>. By 2004, following a short visit to the island three years earlier, he was living in Havana. For a year he stayed with an elderly Cuban couple while teaching students not much younger than himself. From his conversations with taxi drivers stationed at the corner of the Plaza de la Revolución, he absorbed Cuban Spanish and learned about the city as an Englishman abroad.

It is from this point that Kent began to amass a body of images of Cuba, not quite knowing at this stage how to picture it, or what a future narrative might be. What he did commit to



© James Clifford Kent. Edmundo Desnoes - *The Old Man & the Typewriter* *El viejo y la máquina de escribir* (2012)

was the presentation of Cuba in black & white in order to remove 'the distraction of tropical colour'<sup>(2)</sup>. Kent's starting point for examining historic depictions of Cuba was the collection of photographs taken by Walker Evans in 1933 as a commission to accompany the text for Carleton Beals' polemic *The Crime of Cuba*. The Havana portraits from Evans' formative years as a picture maker were republished as a larger body of

photographs in 1989<sup>(3)</sup>. It is the style of Evans' early work that informed the direction of Kent's first exhibition.

The development of the project *Memories of a Lost Shark* hinged on a chance, but inevitable, encounter with Desnoes in 2009. James Clifford Kent delivered his first conference paper at the *Festival Internacional de Cine Cubano* in Munich. Listening from the front row as the festival's guest of honour was Edmundo



Desnoes, the author of *Inconsolable Memories*. Written and published in Cuba in 1965, the novel was released as a film in 1968 under the title *Memories of Underdevelopment*. The event gave Kent the opportunity to meet Desnoes who, as a photography critic, had reviewed *Walker Evans: Havana, 1933* for *Aperture*<sup>(4)</sup>. What followed from this first meeting was a transatlantic email correspondence in which images were exchanged for memories and observations, inadvertently providing Kent with a structure against which he could make sense of a small number of photographs from the thousands he had taken of Cuba.

The project functions as a discussion, a conversation, between a photographer and a writer. The images are translated into 'meditations' from a previous generation and yet this translation comes from another 'outsider' looking into a country still held in arrested development<sup>(5)</sup>. A manual typewriter positioned at the end of each exhibition echoes the photograph of Desnoes at the exhibition's start, and invites the viewer to comment on the textual and pictorial conversation.

The two men share a relationship of intimacy and mutual respect. Each has adopted a familial name for the other: Edmundo is *abuelo*, grandfather, and James his *nieto*, grandson. They communicate in an English littered with Spanish words.



© James Clifford Kent. *The Bridesmaids Las Damas de Honor* (2005)



© James Clifford Kent. *Dead or Alive Vivo o muerto* (2012)

The project is bicultural on many levels but central is the contrast between an underdeveloped Hispanic culture and a developed Western culture. The *Memories* project therefore is a tale of two men. Each is mesmerised by a Cuba, and specifically a Havana, to which he does and does not belong. Through their collaboration both the exile and the 'adoptee' discuss in words and images a place, its people and their own identities.

Dr James Clifford Kent is a Lecturer of Spanish in the Department of Modern Languages at the University of Chester. [www.jckent.com](http://www.jckent.com)

1. The album *Buena Vista Social Club* was released in 1997, with the film following in 1999.
2. John Perivolaris (2013) from his introductory text for the exhibition *Memories of a Lost Shark* at the Instituto Cervantes, Manchester.
3. *Walker Evans: Havana 1933* published 1989 by Pantheon Books in New York and Thames and Hudson in the UK, essay by Gilles Mora.
4. Edmundo Desnoes' *Evans in the Night of Photography*, published in *Aperture* 120, Summer 1990.
5. Desnoes has lived in New York since 1979.

© James Clifford Kent. *The Wanderer El Vagabundo* (2012)





# Does Yellow Run Forever?

Paul Graham

*Book Review by Brian Steptoe FRPS*

Very much a tactile object, handling this small book with its felt-surfaced covers is an experience in itself. Then there are the gilded-page edges, the yellow headband and the globed cloud patterns of the end papers. These latter ones are reminiscent of the red clouds on the cover of his book *A Shimmer of Possibility*, single volume edition. The photographs themselves feel delicious, with a precious surface quality reminiscent of heavy silver-based prints.

This is a book about gold, for those who seek a reason, or an immersive and sometimes confusing experience. It is typical of the small stories that the reader is asked to look for in Graham's recent photobooks. When opening the pages, we see rainbows, many rainbows. Then we see shop fronts, with stores offering "we buy gold". Make the connection of the myth about the pot of gold at the end of the rainbow, and the threads of the stories can be drawn together. A random opening of the book's pages often leads to views of blank pages or subject separators, but also it can be read as the frustrations of panning for the precious metal.

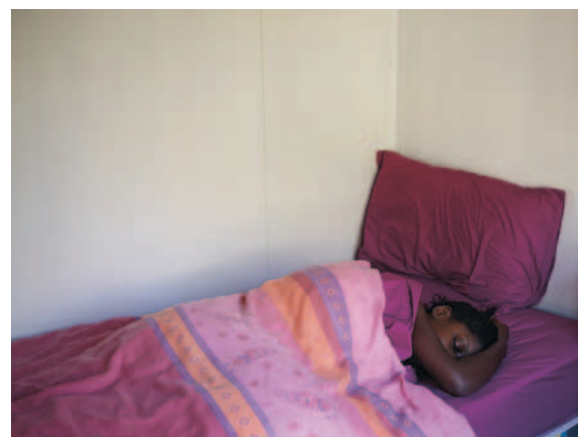
There are the photos of a black woman asleep in bed - seven of these.



19x13.5 cm, 96 pages, 30 photographs, felted embossed cover, gilded edges



© Paul Graham, courtesy MACK / [www.mackbooks.co.uk](http://www.mackbooks.co.uk)



© Paul Graham, courtesy MACK / [www.mackbooks.co.uk](http://www.mackbooks.co.uk)

How do these fit the gold storyline? Or perhaps we are going up a blind alley after all? They could be based around *The Gold Diggers of 1833: African American Dreams, Fortune-Telling, Treasure-Seeking [...] in New York City*, published in February 2014. An interesting theory, but when reading more about this book, we find these are in fact photos of Graham's partner Senami.

Not a book for a reader seeking a clear set of photos with a clear set of

messages, but rather an experience about feeling the worth of a book as an object - as precious as its subject and an art object in its own right.

**Paul Graham was awarded an Honorary FRPS in 2009**

## GROUP EVENTS

- |                             |   |
|-----------------------------|---|
| 3-28 November               | Photobooks exhibition at Fenton House. Browse the 21 short-listed entrants and winners, plus display of photos from winning and runner-up books. Printed and on-line catalogue available.   |
| 8 November                  | Contemporary North West meeting. One day workshop with Dave West - see <a href="http://davewestphotography.weebly.com">davewestphotography.weebly.com</a> Days Inn Hotel, Charnock Richard Services, northbound M6. between J 27 and 28. Contact Ian Maxwell, <a href="mailto:mail@ihmaxwell.com">mail@ihmaxwell.com</a> , tel 01524 770278   |
| Until 13 November           | <i>Behind the Scenes: A Look at the hidden side of Fairfield</i> . Exhibition by Frazer Ashford ARPS. Sun Lounge, Fairfield Halls, Croydon, Surrey. Contact Laura Roberts/John Spring, tel 020 8603 3931 <a href="mailto:publicity@fairfield.co.uk">publicity@fairfield.co.uk</a>   |
| 16 November                 | RPS East Midlands Region. <i>Bookmaking and the Contemporary North East book NHS65</i> . Speakers are Contemporary Group members Rod Fry ARPS and Stewart Wall ARPS. 10.30 -16.00, Radisson Park Inn, Mansfield Road, Nottingham NG5 2BT. Contact Ralph Bennett ARPS <a href="mailto:ralph.emrps@gmail.com">ralph.emrps@gmail.com</a>   |
| November date to be advised | Contemporary Scotland meeting. Date and venue to be advised. Contact John Elliott, <a href="mailto:joma.elliott@btinternet.com">joma.elliott@btinternet.com</a> , tel 01475 674087  |
| 17 January-1 March 2015     | <i>Of Our Times: The Price of Money</i> . Exhibition by Nigel Tooby FRPS. Artspace Gallery. The Ropewalk, Maltkiln Road, Barton upon Humber. North Lincolnshire. DN18 5JT, tel 01652 660380 <a href="mailto:info@the-ropewalk.co.uk">info@the-ropewalk.co.uk</a>  |
| 24 January 2015             | Contemporary North East. Venue to be confirmed. Contact Nigel Tooby FRPS <a href="mailto:nigel@mogulimage.co.uk">nigel@mogulimage.co.uk</a> , tel 01924 274100  |
| 6 February 2015             | Contemporary South West meeting, Devon. Venue to be confirmed. Contact Rod Fry, <a href="mailto:rod@rodry.eclipse.co.uk">rod@rodry.eclipse.co.uk</a> , tel 01803 844721   |
| 22 April 2015               | Conceptual and Contemporary Distinction Assessments for ARPS and FRPS. Fenton House, Bath. Applicants and observers may attend the Associateship Assessments. ARPS enquiries <a href="mailto:arps@rps.org">arps@rps.org</a> , FRPS enquiries <a href="mailto:frps@rps.org">frps@rps.org</a>   |
| 16-17 May 2015              | <b>Concerning Photography weekend</b> . Sheffield Hallam University. Speakers are Paul Reas, Melanie Manchot, Chris Coekin, Melinda Gibson, Zeldia Cheatele, Peter Mitchell and Liz Hingley. See RPS website for speaker details and suggested hotel. <a href="http://www.rps.org/special-interest-groups/contemporary/about/concerning-photography">www.rps.org/special-interest-groups/contemporary/about/concerning-photography</a> Contact Avril Harris <a href="mailto:avrilharris@blueyonder.co.uk">avrilharris@blueyonder.co.uk</a> for reservations and bookings. |

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