

Contemporary Photography



View from the Chair

Although it was a while ago, last November, the RPS International Photobook Exhibition was well received in Bradford; it was gratifying to see so much enthusiasm for the shortlisted books shown. My thanks to Impressions Gallery for allowing us to show all the books and for their help - I much appreciated it.

While on the subject of thanks, I would like to thank all the volunteers who have helped throughout the year, not only with the Photobook Exhibition but also with the various events in the different regions around the country. I sometimes wonder if members realise how much time these volunteers give and with such graciousness. Without their help we would not be able to do the things we embark upon. I could not have managed Bradford without their help, unloading the books, setting up and allowing me time to eat and then packing them up again. So Janet Cook, Patricia Ann Ruddell, Christine Pinnington and Brian Crossland – thank you.

We have plans for future events, one of them being scheduled for 8 April 2017 with Yan Wang Preston speaking about her project and book *Mother River* and Polly Braden talking about her project and book, jointly authored with David Company, *Adventures in the Lea Valley*. (Please see the Summer 2016 Journal for an article about Yan’s work). This event will be held in Birmingham; details will be issued shortly. The venue will not be a university so seats will probably be limited. If any of you have ideas about events you might like us to arrange, please let me know and the committee will see what can be organised.

Best wishes,
Avril.

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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 or by use of on-line large file transfer facilities. Unless requested, discs will not be returned.

DEADLINE for the Spring 2017 issue 31 March 2017

Contemporary Photography

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

Editorial

“Only someone with a very limited concept of an image who overlooks all its other possible usages will reject blur from the beginning as a mistake”.⁽¹⁾

There’s nothing new about blurred photographs. Photo historians among us will reference Julia Margaret Cameron’s query “What is focus and who has the right to say what focus is the legitimate focus?” From its earliest days, photography wasn’t about sharpness; the concern was its legitimacy as art. Photography had an identity problem – was it art or science? It wasn’t about great optics, rather the more hand-crafted the image the better. During the early aesthetic movements, photographers believed that the significance of an image was more about the use of manipulation to achieve their subjective vision as opposed to the view in front of the camera. Technology was the servant of vision.

The work of Gaston Bertin reminded me of an early proponent of photography as art – Alvin Langdon Coburn and his vortographs, photographs produced with his invention using kaleidoscopic mirrors that worked as a camera attachment. (It could be argued that his vortographs were the first intentionally abstract photographs.) Coburn wanted to repudiate the idea that photography is contrary to abstraction.

Bertin’s abstract photographs are images of his handmade paper constructions. He plays with colour, scale and shape, using natural light and depth of field to create his photographic sculptures – making images of things that don’t exist “to trigger emotions and feelings”. Perhaps this is reminiscent of those early practitioners who wanted to alter the photograph’s surface to stimulate emotions. In their search for visual aesthetics that would define what photography meant, they were defined in turn by their relationship with their materials. Whatever the different processes, for example, using oil-based pigments or grains of potato starch, many of their photographs can be seen as objects in themselves. Have we come full circle, back to the beginning? To understand photographs not only as pictures about something but as objects, their materiality is essential to their meaning and use.

Patricia Ann Ruddle MA ARPS
Editor

1. http://www.joerg-maxzin.de/Download/Offspring_Essay_W.Ullrich_e.pdf.

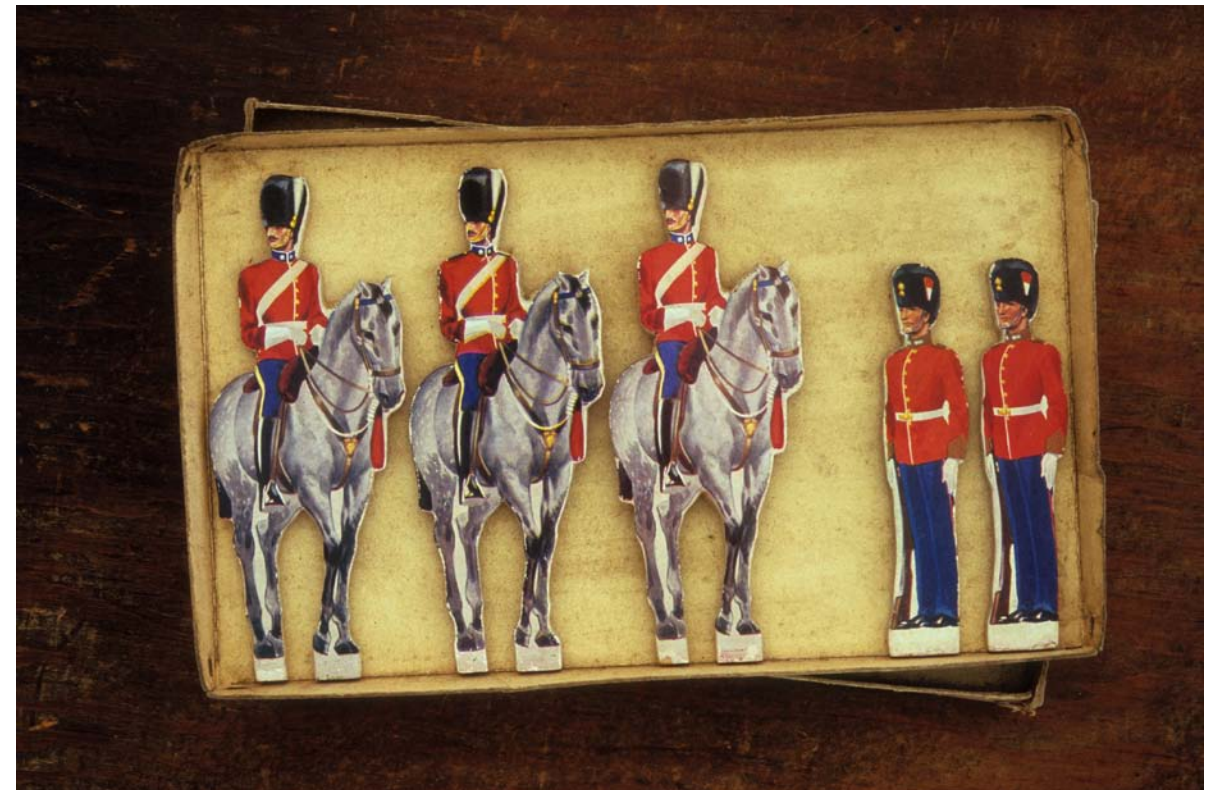
P.S. An anecdote in the praise of blur: a few years ago a friend was studying an MA in Photography. He made the startling statement that “you cannot get a good photograph with a camera smaller than 10 x 8”. After realising that he was serious, I suggested that he look at an iconic series of war photographs - Robert Capa’s 35mm images of the D-Day landing on Omaha Beach. We know that the blur wasn’t intentional but the result of a processing error. As a result, the image of the soldier, prominent in the foreground, submerged up to his neck in seawater as he tried to land has come to epitomise the reality of combat, and is now recognised as one of the most dramatic of war photographs.

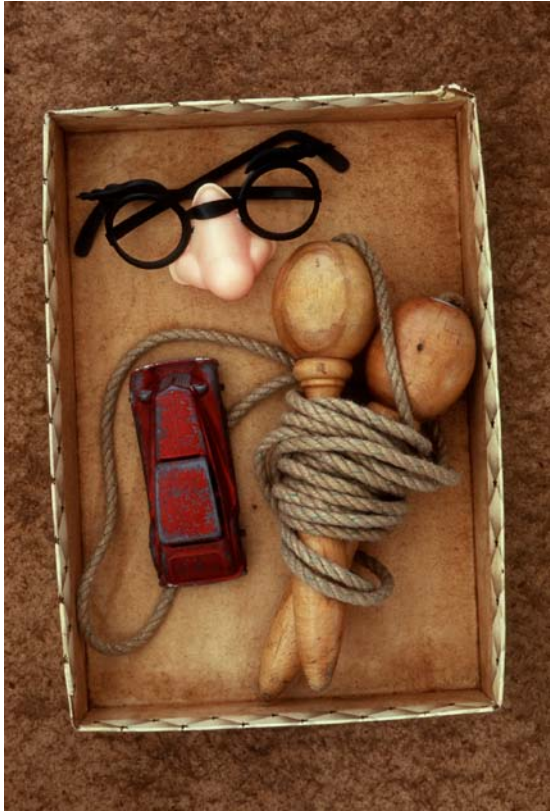
In the Attic

Den Reader

I have tried in these images to capture something of the contained but lost world of a child, where a model car or cowboy could become all-absorbing, bounded only by imagination. To add atmosphere, I seek out and work on backgrounds as much as on the objects themselves. I then try to keep that ‘attic’ feel by photographing (on transparency film) in subdued daylight, giving exposures of up to 3 minutes.

Ed. Note: Please see <http://www.denreader.com/> for more photographs *In the Attic*. Den’s work can also be seen in his links to photo libraries such as Arcangel and Millennium, which specialise in book covers and fine art publishing.









Italian Brits Living in London: Chapter One

Nonni

Livia Palmiero

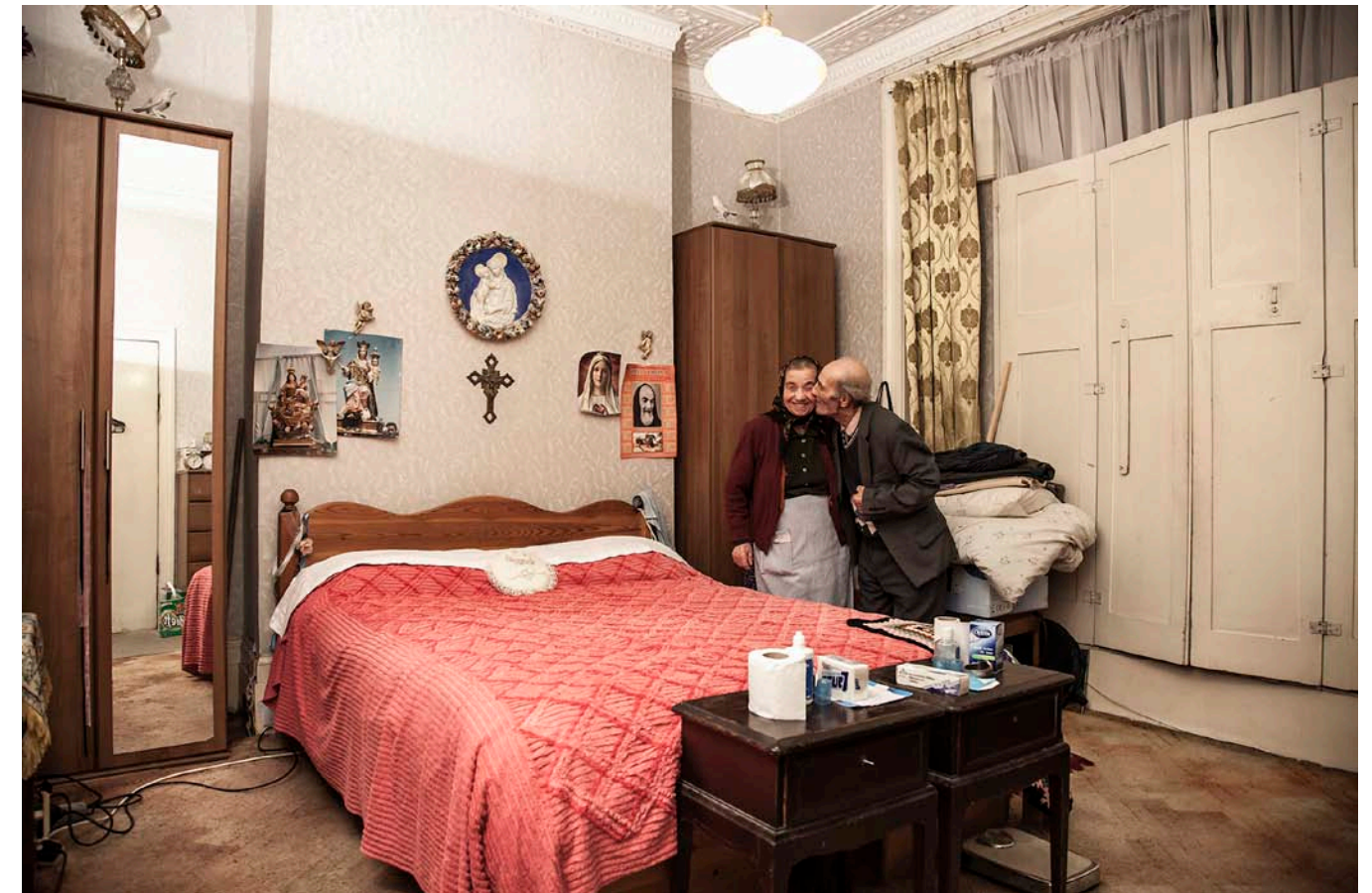
The idea of the project is to document Italian immigrant families, exploring their journeys from both a cultural and spiritual perspective. This work represents the initial phase and documents the daily life of my grandfather and grandmother who moved to London in the 1960s. I plan to document other Italian families who came during that period, and eventually want to widen the scope of the

project to include Italians who have recently immigrated to other parts of the UK.

As a first generation daughter of Italian emigrants these stories are very important to me, particularly as the new wave of Italians moving to London and elsewhere in the UK contrast greatly with those of my grandparent's generation.

www.liviapalmiero.co.uk







Gaston Bertin

Séverine Grosjean

The blur was always related to impurity, lack of precision, while sharpness has always been associated with beauty, perfection. Today this relationship is changing. Over many years, the French photographer Gaston Bertin (b.1965) has produced series in which each picture arouses emotional reactions and suggests ideas and memories that allow our minds to comment on its surroundings. Following the idea of the French photographer Henri de la Blanchère, Bertin sacrifices photographic detail in order to accentuate dominant elements while de-emphasizing the secondary ones. He reinforces the lightness of the touch of colour. Colours, lines, circles become elements whose contours are blurred. There is no element that disrupts the reading of his work.

These photographs present a change to the rules representing reality by insisting on the fact that the human hand cannot avoid the blur. They are fragments that appear as 'births' which have not had time to develop - an echo of our world where borders, space and time have no definition. Each photograph is an abstract window through which we contemplate the scene depicted, consisting of several crossed panels with eye-catching details. Colours appear strong and vibrant. They seem to be fluids where energy is felt. They appear as an accidental task. The multiplicity of blur imposes an imperfect vision that has no limits, that overflows. Thanks to the blur the elements unite, contaminate.

In his new series *The Naïve Side of Time*, Bertin builds a visual experience of blur in and by photography. Viewers direct looks that require a participatory approach. The real vision is furtive and difficult to achieve because the blur is fleeting. Bertin's images are transformed, attenuated, amplified or disappear in space and time. His work forces us to go back and forth between what is far and what is

near. The blur is the result of the relationship between us and the world. The blur is doubtful; the blur is life; the blur is death. However, in Bertin's work, sharpness is present, playing an important role. We cannot speak of blur without sharpness. They are interdependent. It is a dialogue between both where limits gradually merge.

This new series reminds us of the previous *Where Time Is Least* in which the eye is caught by speeding and where abstraction becomes our reality. Each photographic proposal escapes us. They are synonymous with freedom and imagination. The relationship established with photographs generates multiple appearances. We may feel lost in this environment that resembles a multifaceted game.

Finally, Bertin's photography is the continuity and the reaffirmation that the blur is part of being human. The philosopher Ludwig Wittgenstein believed that the blurred image is often what we need. It is a necessity of mind. The blur is a relationship with knowledge. The colourful, enigmatic and ephemeral forms of Bertin are the traces of an unexpected reality.

www.gastonbertin.com

Ed.Note: There is more information on the Internet including images and a Vimeo interview <https://vimeo.com/107688158>. Also, there's the book *Why It Does Not Have to be in Focus: Modern Photography Explained* by Jackie Higgins, pages 194-195 feature Bertin.

Intrigued to know more about Bertin and understand his work, I found an essay which considers Wittgenstein's idea about the blurred image: http://www.joerg-maxzin.de/Download/Offspring_Essay_W.Ullrich_e.pdf.

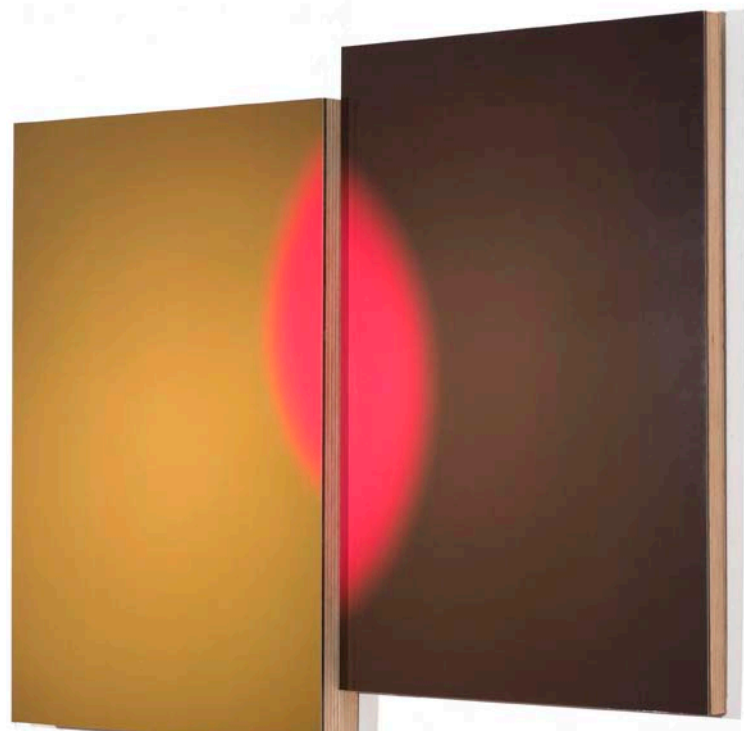
An article in English about the ideas of the French photographer Henri de la Blanchère and *le flou* can be found at <http://etudesphotographiques.revues.org/3450>

Looking at Something that Does not Exist as if it Did - 2005, 110 x 40cm,
Ripped C-Print stitched on felt,
aluminium backing

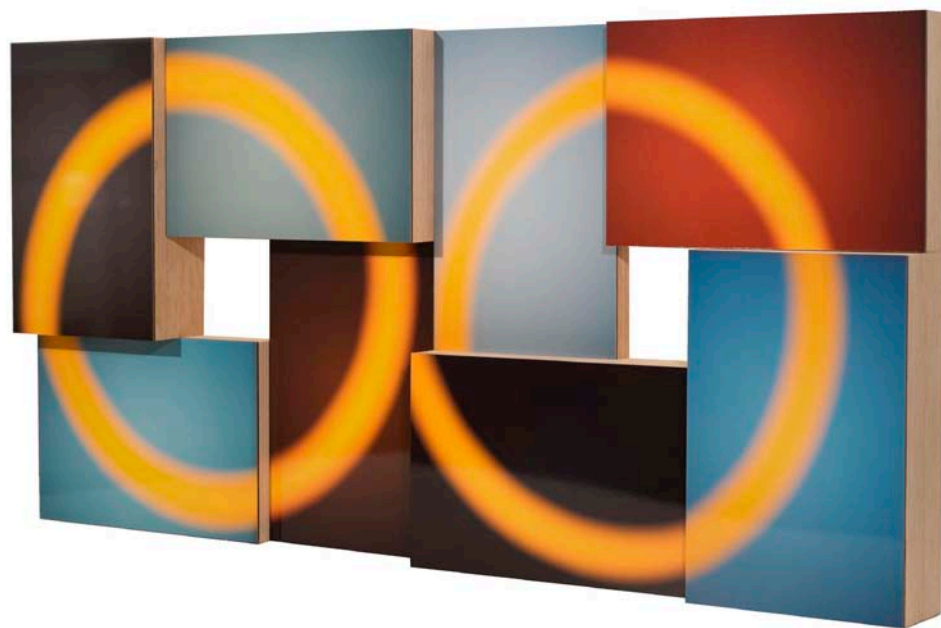


Where Time is Least (ClockWork), 2015, Size variable,
Photographic inkjet print on aluminium





*The Naïve Side of Time - A36, 2016,
60 x 50 x 36 cm, C-Print mounted on
formica on plywood*



*The Naïve Side of Time - AB8,
2016, 100 x 50 x 36 cm, C-Print
mounted on formica on plywood*



*The Naïve Side of Time - A29,
2016, 60 x 100 x 36 cm, C-Print
mounted on formica on plywood*

A New West: Ron McCormick

Stephen Clarke

The movement westwards is counter to the rotation of the earth; it is how the sun sets, and can be seen to represent the direction of man's destiny. Pictures of the uninhabited plains and deserts of the American West, made by 'pioneer photographers' in the 1860s, attracted settlers.⁽¹⁾ The mythologised 'Old West' of twentieth-century Hollywood depicted a frontier landscape where men could make their fortune. Over the arc of one hundred years the western frontier diminished. The consequence of its settlement was revealed in Robert Adams' photographic essay *The New West*, published in 1974.⁽²⁾ No longer 'wild', the terrain pictured was altered by the tract housing of urban sprawl.

Robert Adams was a key figure in the landmark exhibition *New Topographics: Photographs of a Man-Altered Landscape*, mounted in 1975 at George Eastman House, Rochester, New York. A smaller version of the show, brought to Bristol's Arnolfini Gallery in 1981, proved influential to many British photographers who saw parallels with their own concerns.⁽³⁾ Liverpool-born Ron McCormick (b.1947) was invited by the Arnolfini to speak about the relationship between the American *New Topographics* photographers and British photography. His own unsentimental 'survey' approach to photography predated the 1981 exhibition.

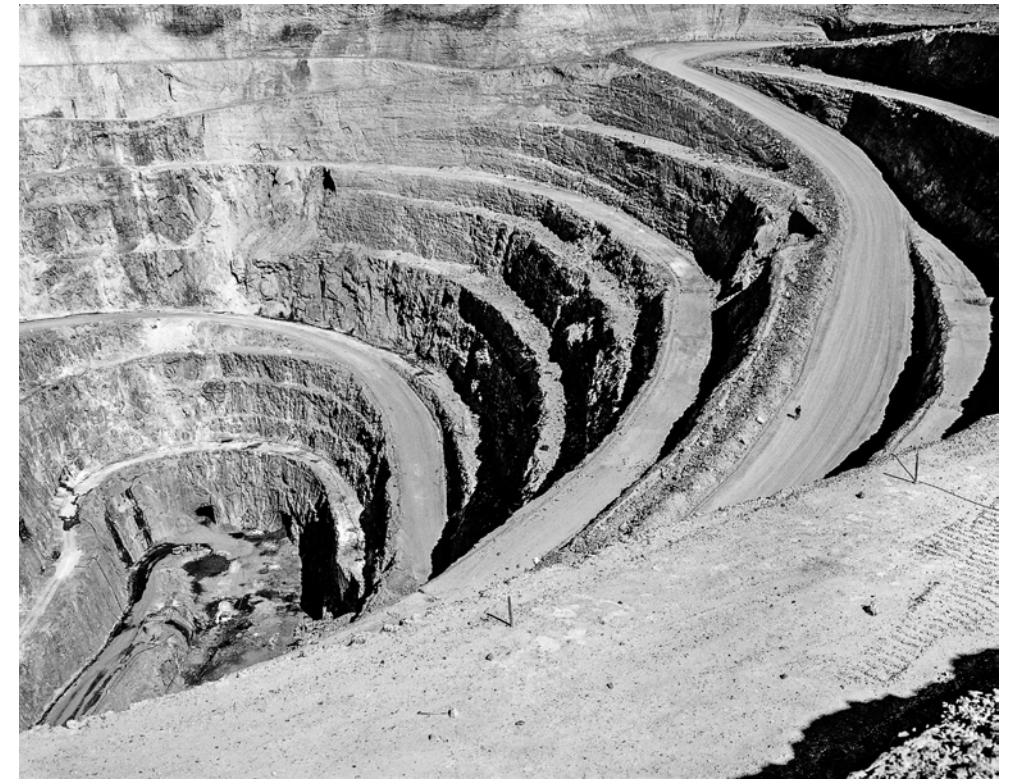
In the 1970s, McCormick had established a reputation as a reportage photographer; he was also influential in promoting new British photographers as director of London's Half Moon Gallery, and the Side Gallery in Newcastle upon Tyne.⁽⁴⁾ By 1976, he had embarked on his *Waste Land* portfolio that focused on unadopted city spaces and the material transformation of urban Britain.⁽⁵⁾ During 1977-78 he began photographing the

changes occurring across the mining landscape of the South Wales Valleys in his post as artist-in-residence at Newport College of Art, South Wales. This body of work led up to his commission for Ffotogallery's *Valleys Project*, initiated in 1984. There are comparisons to be made between McCormick's photographs and those of his American counterpart. The grey illumination of the British climate differs from the sharp light of the desert West. Rather than a land in the process of development, what McCormick's *Valleys* pictures show is a landscape exhausted and spent.

McCormick's opportunity to experience desert light and a landscape in the earlier stages of plunder came in 1983 when he undertook a fellowship at the Western Australia Institute of Technology in Perth. On arrival in Perth, McCormick was confined to the city limits as he lacked the transport to take him out to the landscapes that he wanted to explore. Early work was tied to teaching at the Institute, introducing the ethos of Newport's Documentary photography course, on which he taught, to the Australian students. The purchase of a camper van provided the freedom McCormick required.

The state of Western Australia was undergoing a period of rapid growth in its mining industries. As in the valleys of South Wales, extraction processes were reshaping this land. In the pictures that McCormick made, the brutality of the mining activity of Britain's industrial past was re-enacted in a landscape similar to the American desert of the 'Old West'. Ron McCormick's time in Australia resulted in a dummy for an intended book titled *Australia's West: The Man Altered Landscape*. The title incorporates reference to both Robert Adams' 1974 book and the *New Topographics* exhibition, positioning

his project as a response to the 'West' as a subject. The image on the front cover shows an opencast mine: a roadway, carved from the pit walls, spirals downwards. A gargantuan earthwork, this mine shares a formal resemblance to *Spiral Jetty* (1970), the famous artwork in the American West. Unlike Robert Smithson's land art, this spiral does not sit on the surface but instead burrows deep into the body of the earth. McCormick was struck by the enormity of these mining operations that filled his visual field. To record this experience he turned to the use of composite panoramas that map out the operations. Alongside the mines and



© Ron McCormick. *Teutonic Bore Minesite, Western Australia*



© Ron McCormick. *Mount Tom Price Iron Ore Minesite, Western Australia*

the industrial workings were the small towns that had sprouted up in this terrain of scrub and desert. Some of these were ghost towns, remnants of Australia's gold rush in the late nineteenth century, others were more contemporary settlements that parallel Adams' tract houses and have the impermanence of frontier architecture.

Appropriately, the writer David Alan Mellor describes Ron McCormick as a "pioneer" of the "de-personalised vista".⁽⁶⁾ This was written in relation to McCormick's photographs of British industrial landscapes, taken in the late 1970s and early 1980s, which share a relationship

to American *New Topographics* photographs. The correspondences are apparent although it is not a one-way influence, but rather synchronous development. This international conversation was expanded upon by McCormick with his work in Australia. Seeking out his own 'West' he did not map out the known territory of the 'Old West' of American lore, but instead established a new frontier of *New Topographics* photography. Where Adams and McCormick meet is a West in which the actions of man run counter to the natural environment. The New West is not a particular place; it is the direction of man's ambition.



© Ron McCormick. *Tailings Dump, Norseman, Western Australia*



© Ron McCormick. *Lifestyle Homes, Kallaroo, Western Australia*

1. Photographer Timothy H. O'Sullivan was hired by geologist Clarence King for the first of the 'Great Surveys' in 1867, conducted under the War Department.
2. *The New West* has been republished in 2015 by Steidl.
3. This exhibition focused on Adams, Lewis Baltz, and Joe Deal, and toured on to other UK venues.
4. McCormick has also been actively involved in Cardiff's Ffotogallery.
5. The exhibition *The Waste Land* first showed at the John Hansard Gallery, Southampton in 1982.
6. David Alan Mellor, *No Such Thing As Society: Photography in Britain 1967-87* (London: Hayward Publishing, 2007), p. 110.

Ron McCormick's exhibition *How Green Was My Valley*, featuring pictures of South Wales 1977-1984, showed at The Kickplate Gallery, Abertillery in 2016. See the online review by the author on *Photomonitor* <http://www.photomonitor.co.uk/2016/10/ron-mccormick-green-valley/>



© Ron McCormick. *Bart Street, Boulder, Western Australia*

Dialogue with Nancy and Doris

Jeff Hutchinson

NANCY AND DORIS DISCUSS GERMAN SUPERIORITY



WHY IS GERMANY SO POWERFUL, SUCCESSFUL
AND SO GOOD AT MAKING THINGS?



THERE: PROFITS SUPPORT LONG-TERM GROWTH
OF COMPANIES. HERE: PROFITS SUPPORT ASSET-
STRIPPING, TAX EVASION AND EXECUTIVES' PAY.



IS THAT WHY THERE'S NO FUTURE FOR
THE LIKES OF YOU AND ME?

NANCY AND DORIS WALKING IN THE RAIN NEAR BOSHAM



WHY HAS YOUR SON-IN-LAW BROUGHT
US DOWN THIS MUDDY PATH,
IN THE RAIN AND COVERED IN DOG-
DIRT, THAT LEADS TO NOWHERE?
YOU KNOW HIM! ALL HE WANTS IS TO
TAKE SOME PHOTOGRAPHS.
HE DOESN'T CARE HOW MUCH IT
MIGHT INCONVENIENCE US.
WHY IS IT THAT WE NEVER SEE ANY OF
THE PHOTOGRAPHS HE TAKES
OF US? GOD ONLY KNOWS HOW MANY
HE TAKES, I'VE LOST COUNT.
PROBABLY BEST WE DON'T – HE ALWAYS
CATCHES US OFF GUARD.
YOU WOULD THINK THAT HE WOULD
TAKE A NICE PICTURE OF US!
FAT CHANCE OF THAT WITH HIS
WARPED SENSE OF HUMOUR.

NANCY AND DORIS DISCUSS THE GEORDIE ACCENT – PART ONE



HAVE YOU NOTICED THAT MRS WILKINSON HAS STARTED TO RATHER MODULATE HER VOWELS?



THAT'S BECAUSE A YOUNG MAN HAS MOVED NEXT DOOR; A SOUTHERNER, HE'S FROM GATESHEAD.



ACTUALLY, HE'S FROM MUCH FURTHER SOUTH THAN THAT. SUNDERLAND, SO I'VE HEARD.

NANCY AND DORIS DISCUSS THE GEORDIE ACCENT – PART TWO



DO YOU THINK THAT HAVING A GEORDIE ACCENT HAS HELD OUR CAREERS BACK?



THAT'S WHY I SENT JENNIFER TO ELOCUTION LESSONS IN THE HOPE THAT SHE MIGHT MEET A NICE YOUNG MAN.



CONSIDERING THE MONEY YOU SPENT, WAS IT A SUCCESSFUL INVESTMENT?

NANCY AND DORIS WATCHING THE BIRTH OF THE UNIVERSE



NANCY AND DORIS ARE EXHAUSTED BY A DAY'S SHOPPING IN BLYTH. THEY PUT THE KETTLE ON AND OPEN A NICE PACKET OF RICH TEA BISCUITS, THEN SWITCH THE TELEVISION ON. THEY BOTH COMPLAIN ABOUT THE POOR QUALITY OF TODAY'S TELEVISION PROGRAMMES. THE TELEVISION SET IS EITHER WARMING UP, IS VERY OLD, OR THE PROGRAMME SELECTOR HAS GOT STUCK BETWEEN TWO CHANNELS.

THE AFTERGLOW OF THE BIG BANG IS KNOWN AS COSMIC MICRO-WAVE BACKGROUND RADIATION. IT CAN BE SEEN ON A TELEVISION SET, BY TUNING INTO A CHANNEL THAT IT DOESN'T RECEIVE. ABOUT ONE PERCENT OF THIS DANCING STATIC IS THE MOST ANCIENT LIGHT IN THE UNIVERSE, A REMNANT OF THE BIG BANG.

The Queen, the Chairman and I

Kurt Tong

This Impressions Gallery exhibition is part of *Views From China*, a special six-month season of exhibitions and events that commemorates the twenty-year anniversary of Hong Kong's return to Chinese sovereignty, looking at Chinese culture and the long-interwoven histories of the UK and China.

The first exhibition *The Queen, the Chairman and I* (until 18 March) is Kurt Tong's photographic "who do you think you are" in which he uncovers family secrets and reveals the impact of political and economic forces on individual people. Tong writes that "I have found that the personal stories always prompt people to talk about

their own family history, no matter where they are from and what ethnic backgrounds they are. *The Queen, the Chairman and I* deals with many different issues, family, displacement, migration, colonialism and multiculturalism."

www.kurttong.co.uk www.impressions-gallery.com

Ed. Note: Many thanks to Angela Sheard, Impressions Gallery Programme Co-ordinator, for permitting us to include work from Kurt Tong's exhibition in this issue. His exhibition is followed with *Mother River* by Yan Wang Preston (31 March – 24 June 2017) which was featured in our Summer 2016, Number 64 Journal.



© Kurt Tong. *Anchor, Macau*. (courtesy of Impressions Gallery, an Impressions Gallery touring exhibition by Anne McNeill)

Bunnan, Kurt Tong's paternal grandfather, took his family to Macau to seek refuge. On their way to join him, his sister and her family were on board a civilian ferry when it was sank by the Americans, believing that it was carrying firearms. Everyone was killed. Fearing she would take the news badly, Bunnan's mother was never told about her daughter's death. Until her own death 25 years later, she believed her daughter had emigrated to the USA. Bunnan regularly sent her letters and money in his sister's name.



© Kurt Tong. *Aberdeen, Hong Kong*. (courtesy of Impressions Gallery, an Impressions Gallery touring exhibition by Anne McNeill)

Hong Kong, which means fragrant port in Chinese, was the name given to a small settlement on the southern shores of the island, one of the first points of contact between the British and the local fishermen. Fragrant incense was stored around the harbour, giving the port its name. After the treaty of Nanking, the entire island was then referred to as Hong Kong and the British began developing Victoria Harbour on the northern shores of the island

What's the Hurry?

Ken Holland ARPS

The pace of modern life appears to be increasing. We have to do everything in the shortest possible time, and we demand immediate gratification in all aspects of our lives.

There are times and places when traditionally we are expected to be quiet, move slowly and find time for contemplation. Now, it seems, we rush through these as well. Works of art, pieces of our history and beautiful buildings demand time to be appreciated.

This collection of photographs was made over the course of several years in a variety of locations: places of worship, art galleries and museums. They were far from easy to make - the fates seemed to conspire against me. Light levels in many places were necessarily low. This too was

a challenge because use of a tripod or flash was not possible. However, the biggest photographic challenge was the fact that so many art galleries and museums do not allow photography. The irony of trying to photograph in a gallery that was exhibiting photographs taken in other galleries was not lost on me!

My sincere and heartfelt thanks to those galleries that do allow photography, and my apologies to those where I took the occasional forbidden photograph and came away unnoticed. I do hope I haven't damaged your precious exhibits.

www.lowenna.co.uk





End, Eamonn Doyle, in conjunction with Niall Sweeney and David Donohoe

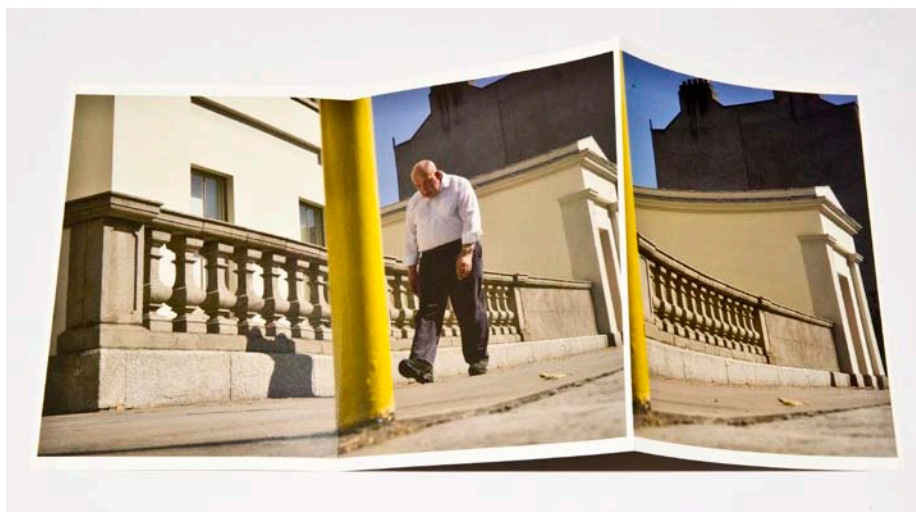
Book Review by Brian Steptoe FRPS



29x20cm slipcase, 12 inserts plus one poster and 7in. 45 rpm record. Inserts are 20x28 cm folded and range from three and four page fanfolds, 12 and 16 page booklets and one unfolding sheet. 273 photographs, 20 ink drawings. Published by D1 Dublin, 2016.



In his recent *Conscientious* blog, Jörg Colberg writes about keeping a balance in mind between "ideas & intent" and "form & content" when making photographs. These concepts are very much to the fore when looking at *End*. This is the third photobook by Eamonn Doyle, each of which comprises photographs taken close to his home in Dublin. *End* is the most elaborate of the three. The drawings are by Niall Sweeney and the record by David Donohoe. Doyle has said that he sees the book as his art object. Exhibited prints are like glossy quotes from the book.



This work was exhibited at the Michael Hoppen Gallery, London, during May-July 2016 and at Rencontres d'Arles in July-September 2016. At Arles, the work shown included photographs from Doyle's two earlier books in this trilogy: titled *i* and *ON*. *End* was shortlisted in the Paris Photo-Aperture Foundation PhotoBook Awards in November 2016.

"Just imagine, two years ago nobody had heard of Eamonn Doyle. Now he's had the best show at Arles. That says something about his drive and his vision and about how fast-moving photography can be". Martin Parr

Internet references:

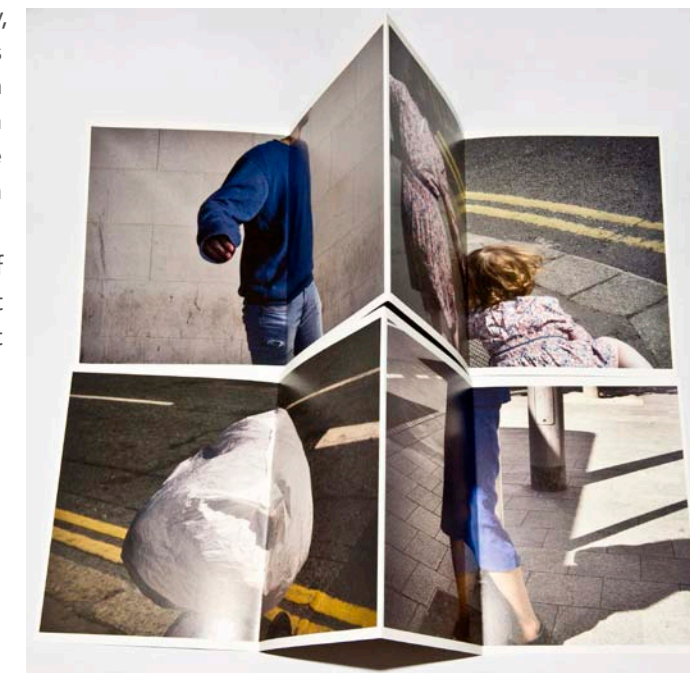
<http://cphmag.com/ideas-intent-form-content/>

<http://www.eamonn-doyle.com/endphotobook>

<https://www.theguardian.com/artanddesign/2016/jul/23/eamonn-doyle-street-photographer-dublin-arles-martin-parr>

<http://www.michaelhoppengallery.com/exhibitions/131/overview/>

http://www.rencontres-arles.com/C.aspx?VP3=CMS3&VF=ARLAR1_460_VForm&FRM=Frame%3AARLAR1_352&LANGSWI=1&LANG=English





From the book *A Day in the Life of a Carbon Plimsoll*
© Don Harris FRPS

GROUP AND RELATED SOCIETY EVENTS

10 January - 24 February	Exhibition <i>Rivers</i> by Duncan Unsworth at Artistsmeet, Watersmeet, High Street, Rickmansworth WD3 1EH. Open Monday to Friday 10am-4pm. www.facebook.com/artistsmeet .
12 March	Contemporary South West meeting at Carnon Downs Village Hall, Carnon Downs, Truro. TR3 6GH. (This meeting has been moved from 19 February date). Contact Rod Fry rod@rod Fry.eclipse.co.uk tel.01803 844721.
16-29 March	Exhibition 21. Herts Foto Forum is exhibiting at the Nude Tin Can Gallery, 125 Hatfield Road, St.Albans, AL1 4JS to celebrate its first 21 years. tel. 01727 569291 www.nudetincan.gallery .
18 March	Contemporary North East meeting at Central Buildings 2, 13 Bull Ring, Third Floor, Suite 4, Wakefield, WF1 1HB, 2-5pm. Contact Patricia A Ruddle ARPS patriciaruddle@btinternet.com tel. 01904 783850.
27 March	Contemporary North West meeting at Days Inn, Charnock Richard Services on the M6 between Junctions 27 and 28, 7-10 pm. Contact Alan Cameron LRPS alan.cameron@me.com tel. 07825 271344.
8 April	One-day conference, <i>Tales of Two Rivers</i> , with speakers Yan Wang Preston speaking on <i>Mother River</i> (the Yangtze) and Polly Braden speaking on <i>Adventures in the Lea Valley</i> . Jubilee Suite, Copthorne Hotel, Paradise Circus, Birmingham B3 3HJ, 10.00 (for10.30) - 17.00. Contact Avril Harris, avrilharris@blueyonder.co.uk , tel 07990 976390. Book by selecting this event on www.rps.org/special-interest-groups/contemporary .
Dates not fixed	Contemporary East Anglia meetings. These will be in the Ipswich and Cambridge areas when arranged. The project underway is the The Ipswich Waterfront Development. Contact Peter Ellis wordsnpicsltd@gmail.com .

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