



Cost of Living
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From the Editor

Welcome to the first issue of Concept for 2024 and my first as editor. If you are like me, you will have started 2024 with every good intention of starting or maybe even completing that photography project you have in mind or have been working on for months. I think being part of this group can help....

The Contemporary group have many opportunities for you to show and talk about your work, you can send your projects to me for future issues of this newsletter, our regional groups hold regular meetings where you can get involved in making projects and there are also plans to hold regular online PechaKucha meetings, this is a method of storytelling through the format of an informal presentation. The name comes from the Japanese for 'Chit Chat'. Taking part in the session can help with the formulation of ideas for a project, photobook, distinction panel or just to help you find your distinctive photographic voice. Sometimes articulating and explaining your thoughts, no matter how initial, can help you to begin to crystallise them.

The format of a PechaKucha 10x30 presentation is 10 of your images, each automatically changing every 30 seconds, over which you explain the concept. It is non-stop so you've got a maximum of 300 seconds - which is 5 minutes; after which will be five minutes for questions, comments, and feedback from the audience. The first one happened in January, keep an eye out for details of further events on the contemporary group website.

There is also our Postal Portfolio - a method for Contemporary SIG members to view prints and books made by other members and get feedback on their images. The long-standing method has been the circulating of boxes containing members' work. Although this continues to be the main function of the Postal Portfolio members are now also regularly meeting online to show and discuss images. For more information about the Postal Portfolio please email Duncan Unsworth at duncan.unsworth100@gmail.com

I know you have great work and great ideas sitting there on your PC or laptop, so let us make 2024 the year we all get to see it!

Best Wishes

Nick Linnett
Concept Editor

RPS Contemporary Special Interest Group Events

Since September 2023 we have engaged in a new series of events for group members and anyone else interested in Contemporary Photography. The first three events, Corrine Gretton-West, Olga Karlovac and Neil Kramer were all well attended with the audience increasing each time. Neil also drew several audience members from the USA.

Unfortunately, we had to postpone Marc Wilson's talk in January due to family reasons; however, this talk is now rescheduled for 28th February. We have just run our first PechaKucha 10x30 event; this attracted 8 speakers talking to about 20 people. This was a great opportunity to begin to see exactly what fellow Group members are doing and to discuss their thoughts and practice. This event will become a regular feature of our programme going forward.

The next events are:

28th February – Marc Wilson

5th March – Luke Agaimoni

25th March – Tom McGahan

All of these are open to book you place on both the RPS events pages (also accessible through the Contemporary Group's home page) and we are starting to advertise wider using Billetto. All events are free to all.

Patricia Ruddle with Jim Souper

Patricia interviewed Jim Souper in his studio at The Art House in Wakefield.

Like many of us, Jim began to take photos at an early age, and then developed an interest in photography, going on to graduate with a BA in Contemporary Photographic Art with first-class honours at Batley School of Art and Design in 2009.

I have known Jim for many years as a member of the Yorkshire Region, as well as often seeing him at the then-named National Media Museum, Bradford, where he worked for eight years. He is also a regular contributor to the Contemporary North subgroup.

I asked Jim what drew him to photography.

I got my first camera at age 6, so I've always enjoyed photography, if only as a record of family holidays and walking weekends. I was inspired to take photography more seriously by a trip to New Zealand in 2000. I took pictures in the way I've always done, with everything set to auto. Something clicked when I looked back at them, and I started to teach myself more. Six years later the opportunity arose to complete a degree course.

What did you do after the degree course?

For the first year, I tried to make it as a commercial photographer, joining several networks which I felt might help along the way. These included The Art House and Redeye.

After that first year, I found work at the National Media Museum and concentrated on my love of landscape and nature photography. I've been lucky enough to travel to some great locations – Scotland, the USA, Japan and Iceland – in pursuit of my photography.

I moved into my studio at The Art House in 2015, where I've enjoyed the opportunity to mix with other artists. Just being in an artistic environment encourages thought and creativity by sharing ideas.

Most recently I've been concentrating on making photographs closer to home. Last year I became one of Redeye's first cohort of certified Climate Aware Photographers. This has prompted changes to my practice which are reflected in my current project "Encounters with the Calder" which I've been working on since 2020.

Jim, this is what prompted me to ask whether I could interview you for Concept. Can you tell me about your River Calder project?

"Encounters with the Calder" explores our human relationship with the landscape and the environment, with the river Calder as the narrative spine. I started walking stretches of the river during Covid, so far as the rules allowed. I'm now covering the full length of the river between Todmorden and Castleford. It has evolved to touch on several themes – landscape history (our industrial and cultural heritage),

the natural landscape, climate change and the environment.

In November I was selected by Redeye to give a 10-minute presentation, with sixteen other photographers, as part of one of their "Hothouse" events. This offered a valuable opportunity to collect and articulate my thoughts on the project as it nears completion.

What will be the final product?

I'm keen for the exhibition to be seen! I'd like to exhibit, ideally at one or more locations close to the river. I intend to produce a book – probably self-published and, I hope affordable.

You've been taking part in a project based in Halifax, which will be shown at Dean Clough Mills later in the year.

Yes – "In Search of Urban Happiness – the Halifax Grid Project 2023". It's been a collaborative project, involving upwards of 25 photographers and writers. We've photographed and/or written about Halifax, looking at paths, districts, landmarks, edges and nodes over the course of the year. I've very much enjoyed working to a brief - it's been fascinating to see how others have interpreted the same subject.

Every photograph submitted is included on the project's website, with a curated exhibition due at Dean Clough from late June to mid-September.

Jim, you've spoken about photography and mindfulness at a Contemporary North meeting. Can you elaborate?

I was going through period where I wasn't enjoying photography anymore. I started to explore a more mindful approach as a way of refreshing my practice. I began with a workshop with Paul Sanders in March 2019, and have worked with him online since. For me, its essence is about slowing down, taking greater notice of my surroundings and being present in the moment. It's also about making photographs that please me, rather than what I think will please others. There's a lot more to it, but I can say it's reignited my passion for photography and given me much more confidence in the value of my work.

<https://linktr.ee/jimsouper>

<https://www.jimsouper.co.uk/>

<https://www.redeye.org.uk/>

<https://www.thegridproject.org.uk/>



Jim in his studio





All images © Jim Souper

Views of Many Happy Memories

As humans we have used, and continue to use, countless different ways to memorialise our dead, from shrines, statues, pictures, books of condolence and memory, to large-scale public memorials such as the War Memorials present within most towns and villages across the UK.

The development of memorialisation practices across time indicates a continual search for meaning when faced with death. Many people find it important to create a memorial to a loved one thus helping to preserve their memories of the deceased; it establishes a new form of relationship and so aids the grieving process.

Latterly there appears to have been a trend towards the creation of memorials of more personal meaning as opposed to taking solace from traditional cemeteries and gravestones.

One trend that has emerged across the last 50 years or so has been the siting of memorial benches within both public and private locations. This use of such benches to memorialise loved ones appears to be almost unique to English-speaking cultures. The website “Open Benches” (<https://openbenches.org>) records nearly 30,000 such benches, with nearly 98% sited within English-speaking counties.

Often grouped and situated in parks, on promenades, village greens, church yards and other, perhaps special, and more personal, places,

these benches are made from wood, metal, stone or latterly forms of plastic. Each carries an inscription commemorating the departed loved ones and often inviting the passer-by to sit, as they supposedly did, and admire, love, or take in the view. In this way they bring the departed into the sitter’s presence in a way that gravestones etc. can never, or rarely, do.

The inscriptions, whether carved directly onto the bench, or more commonly, inscribed onto a metal plaque, have presumably been written by the bereaved, and can often provide insights, not just into the people being commemorated, but also into the bereaved, their attitudes, thoughts and even the cultural and social milieu within which they live or lived.

Seemingly mundane, often ignored and passed by, I find that each seat I encounter begs questions, ones to be pondered if you stop and sit rather than just passing by. Who were the people being remembered, what were they like, what was it about this view, or this place in particular? Did they really sit here? Is that actually the view they saw and loved? How much has it changed since they were last here?

What draws me to these benches is both the inscription and the view itself; one tends to assume that this is a view to be admired – if not, then why put a bench here? However, the more that I find the more mundane and stranger the positioning of the bench appears to be. It was the surprise of coming across such a bench in the middle of Grizedale Forest in Cumbria, that purely looked across a track to what was a mass

of trees that first drew me to these, and I have been collecting images of such benches and their associated views as I come across them, gradually amassing an on-going library over 200 benches across the UK. Take an image of the bench, making note of the inscription and the sitting in the middle of the bench, and taking an image of the view.

Sitting on a bench and looking at the view will not bring answers to the questions but does provide a connection with the departed and their friends and family, whom I never knew.

Mike Kitson LRPS



Arnside, Cumbria





Arnside, Cumbria



Derwentwater, Cumbria



Grizedale Forest, Cumbria



View from the Chair February 2024

To err is human, to foul things up completely, use a computer!

A big welcome to Nick Linnett, our new editor who has taken over from Suzi who along with Christine brought us a refreshed and energised format of Concept.

Computer systems have been on the front page for best part of the start of 2024 with the Horizon Post Office scandal taking centre stage.

Most of you will also have noticed the systems failings of the RPS Events system with two major failings in the first 8 days of January resulting in no access to any Events or What's On data. The RPS buys in services providing worldwide access to the website, and functions such as the Events system. Once an organisation buys into services like this, they become a hostage to fortune in terms of the performance of the software and more importantly the detail of the service contracts.

The first failure we experienced was due to the software house applying a security patch that clashed with the version of their App that is used by the Society. One could assume that regression testing by the software provider was not rigorous enough.

I have had no explanation as to what caused the more significant 48 hour outage.

The RPS is adopting a 'fit to the package approach' but as a consequence of inheriting poor data structures and practices it means that it is using old versions of the bought software until it clears up data and practices.

The Society is going through huge changes at present with the new CEO trying hard to modernise the core back-office activities by using standard software that was bought into prior to his appointment. This also means changed behaviours, and that is very much harder to succeed with.

Your Contemporary committee is fully supportive of the modernisation

programme. As such, we are following the best-practice use of using the new software platforms as our means of promoting the group and the events we offer.

Adapting to new working practices does involve the discovery of errors in procedure and use-cases that had not been considered when the contracts were originally let.

Events

Adopting workarounds is not the way forward but we have adopted a safety net approach for broadcasting our Events to RPS members and the public. All our Events will be published on the Contemporary pages of the RPS website and they in turn are pulled through to the top-level events page. To reach non-RPS members we are also publishing on external booking systems. This way, we do not breach GDPR compliance, and we can reach a much larger audience.

All our events will be subject to a just-in-time broadcast email to our RPS members that will contain the Zoom link.

We have adopted a shared approach to publishing events with the Documentary Group. Hopefully, this will result in increased attendance at our online events.

Expectation management

I fully expect there to be systems failings going forward as the very much reduced team in Bristol migrates us away from ancient data structures and archaic practices.

The time taken to fix Web related (including Events) issues is subject to an 8 hour time difference. With that in mind, other than notifying Bristol of a failing, we will not be broadcasting failures via email. Outages can be as short as a few minutes or as we experienced recently, 48 hours as the system failed just before noon on a Saturday.

Key committee members will work together to ensure that our base is covered with minimal risk whilst adhering to corporate policies.

Tom Owens ARPS
Chair

AGM Information

Wednesday 10th April at 19.00 by Zoom

The AGM of the Contemporary Special Interest Group will be held on Wednesday 10th April at 19.00 by Zoom. As per the group Constitution, the three Officers of the Group, namely Chair, Treasurer and Secretary are all up for election. Anyone wishing to stand for any of these positions is asked to inform the Secretary by Wednesday 27th March, stating which position is being sought, together with the names of two other Contemporary Group members supporting the nomination. There will then be a vote for each position. In the event of no new nominations for any position being received by the due date, the existing incumbent will be re-elected without a vote, assuming they are willing to stand again.

If anyone is interested in any other roles on the committee, please also advise the Secretary with the names of a proposer and seconder.

These roles are:

Webmaster
Events Secretary
Portfolio Secretary
Editor of Concept
Editor of Contemporary Journal

Please send nominations by email to
contemporarysecretary@rps.org

Zoom log in details will be circulated a week before the AGM.

A successful 'A' panel from Anastasia Potekhina ARPS

Statement of Intent

— *But, said Alice, if the world has absolutely no sense, who's stopping us from inventing one?* — Lewis Carroll.

Each artist begins to learn about the world through himself. Wanting to preserve my individuality, in my self-portraits I find reflection as a search for a hidden inner "I" in various forms and environments. The main thing is to find harmony. And harmony is consonance, the connection of the inner world with the outer. So, in my chosen photographs, I grow into the environment in order to find my place, in the new reality that I have created myself.

It has been said that it is impossible to fully comprehend the nature of reality while being a part of reality itself. I think that every artist, drawing on his own creativity, sort of leaves reality to look at the world from the outside. So, my self-portraits help me to log out of reality to look at my world with a more independent, objective eye.

All my photos are inspired by the moment and taken spontaneously in one shot. I'm interested in creating the impression of a layered composition. This is achieved through a fleeting combination of momentarily available reflections or shadows, which I am inspired to capture. In this I am particularly careful to ensure that my own image becomes an integrated part of the whole composition and does not dominate as in the popular medium of the "selfie". I become an integral part of the world I have invented.

Anastasia Potekhina

Assessment Date – 18 October 2023





All images © Anastasia Potekhina

Peter Bartlett has written an article about a long-running project - Traces, that he finished shooting last year. His plan is to produce a self-published book later this year – when time allows!

Traces

Peter Bartlett ARPS

The A62 links Leeds and Manchester, passing through the industrial town of Huddersfield. It follows a westerly route from Huddersfield along the Colne Valley for a seven-mile stretch before reaching Marsden, beyond which it climbs into the Pennines and onward to Oldham and Manchester.

Known as Manchester Road, the main road passes through and beside several post-industrial communities, each with its own identity but now regarded as suburbs of Huddersfield.

The images in this collection, made over two years, focus on the man-made landscape, the vernacular, the banal, the mundane, and the usually overlooked to create a broad picture of this seven-mile route and its adjacent communities. They tell a story of the people who live and work here through these “traces” and the many layers of history that they leave in the urban landscape.

The genesis of this project dates to 2003 or 2004 when I first travelled along the A62 between Marsden and central Huddersfield. I often thought that there may be a photographic series to be created but didn't take the idea any further apart from the occasional aimless wander along short stretches of Manchester Road itself or around the adjacent villages of Slaithwaite and Marsden.

It wasn't until the summer of 2021 that I decided to embark on a structured project. I set myself the task of photographing whatever caught my eye, interested, or amused me as I explored this seven-mile stretch of road and its adjacent communities.

I am an intuitive photographer who reacts to what I see. Whenever I went out to shoot, I had no specific plan beyond the geographic area I wanted to cover. As a street photographer, I expected that a significant proportion of the images would be of people (either candid or informal portraits). But that just didn't happen! Only a handful of over 350 images include people. Instead, I focused on the banalities of the urban landscape and the multiple “traces” that we humans leave in our surroundings.

Initially the working title for the series was geographical, “From Prospect Street to Peel Street”, but as the subject matter of the images evolved, I retitled it “Traces” to reflect more accurately what I photographed.

<https://www.peterbartlettimages.co.uk>



Paddock - June 2021



Manchester Road - August 2021



Crosland Moor - August 2021



Paddock - May 2022

Milnsbridge - October 2012



Marsden - January 2022



Milnsbridge - November 2012



Marsden - May 2022

All images © Peter Bartlett

Regional Reports

Your Regional Organisers

East Anglia contact

Tom Owens

contemporaryea@rps.org

Midlands contact

Steff Hutchinson ARPS

info@steffhutchinson.co.uk

South West contact

Adrian Hough ARPS

contemporarysw@rps.org

Scotland contact

Steven Whittaker ARPS

scotland@rps.org

North contact

Patricia Ruddle ARPS

contemporaryne@btinternet.com

North West contact

Alan Cameron ARPS

contemporarytreasurer@rps.org

Northwest Contemporary Group

Report for period to 17th January 2024

Since the last edition of Concept meeting the NW group has had three meetings. Two were on Zoom with the topics agreed in advance.

October - The Way We Live Now

There was lively discussion surrounding the topic suggested by Romney.

Romney's images were captured around the streets of his previous abode in the SE of England and the throwaway society. Striking images included one of damaged Mercedes car left abandoned, its front bumper and elaborate light cluster smashed beyond repair.

Alan decided to use only his iPhone to capture his experiences of travel to Birmingham New Street. One of his images was taken on the stairs from the platform showing the crush of people each in their own space. Bully, the mechanical bullfrog the Commonwealth games in Birmingham has a permanent home on the concourse and attracts many people - some of whom were capturing selfies.

Nigel's images of Chester races and the beach at St Ives reminded us of Martin Parr's work. The beach scene in particular provided a fascinating glimpse of how modern urbanites create their own private spaces on the beach much like they do at home.

December - The Cost Of Living

Again five members attended on Zoom with varying interpretations on the theme.

Roger spent some time in his local supermarket com-

paring cost and value demonstrating how it pays to look at the cost per unit weight and balance cost and quality by reading the list of ingredients. In the wider view his eye fell on a poster outside a local library offering a warm space for those with anxiety about the cost of heating, but then pointing out that the building was only open three days a week. Roger also captured the drive to cash converters and betting shops as they become fixtures on the High Street.

Ken brought us images from a local Christmas fair concentrating on the food stalls and their prices.

Alan's view differed again with images of local shops, either promising bargains or lying empty as Blackpool shows how it is suffering with the current economic climate.

At this meeting, we decided that it would be best to set out a programme for 2024 shown in the table below. We also decided to change our meeting day to Wednesdays unless specific events were to be covered and to alternate face-to-face and Zoom meetings throughout 2024. The early meetings are advertised on the RPS website <https://rps.org/groups/contemporary/>

January 24 - Face to face

Five members met at Samlesbury War Memorial Hall on a bitterly cold day.

We discussed recent work with Mike bringing us up to date with his continuing project covering memorial benches and the view from them. He described his frustration at some advice he'd been given where his views were seen as "mundane" by the assessor, thereby missing the point that the

view was meant to be an accurate representation of the landscape in front of the bench including fence posts and other obstructions.

Alan opened a discussion on perception as his latest work. He now has the beginnings of age-related macular degeneration in one eye and this has prompted him to consider how the brain copes - covering his left eye and looking at a horizontal line there is a slight dip in the line, but with both eyes open the problem disappears. Nigel related how his experience with cataract surgery left him with different colour perception in each eye (one where the condition was cleared and the other still not treated.) Again with both eye open the difference disappears. Alan presented some images which he has prepared for a PechaKucha meeting on 22nd, including one where multiple reflections in glass doors leads to difficulties in identifying the number of subjects.

Nigel showed us images on the theme of Dereliction where he managed to capture wrecked cars stacked up in a junk yard.

Ken has started to capture the work of various craft groups in Rochdale with the aim of helping them with publicity. He showed us a composite image from his camera club and some of a wood carving group in action.

Come and join us

If you are in the region and would like to join us, please look on the website and get in touch. Our March meeting Birkenhead is set to co-incide with the Mark Easton exhibition.

Alan Cameron ARPS

The Cost of Living



© A Cameron



© R Styles



© K Rowlatt



© A Cameron

© K Rowlatt



January

The Way We Live Now

Contemporary NW Programme 2024

Dereliction © N Richards



St Ives © N Richards



Perception © A Cameron



New Street © A Cameron



Wood Carver © K Rowlatt



Waiting © R Tansley

Date		Venue	Time	Notes
20th March	Wednesday	Birkenhead	11.00 - 16.00	Meet at Williamson Art Gallery
17th April	Wednesday	Zoom Topic: Contemporary & Documentary NW Zoom Meeting Join Zoom Meeting Meeting ID: 820 3243 0969 Passcode: 215532	14.00-16.30	Share and discuss images from Birkenhead
24th May	Friday	Greenfield, Nr Oldham, Greater Manchester	13.00 - 21.00	Meeting place TBA. Whit Friday Marches
19th June	Wednesday	Zoom - See April	14.00-16.30	Share and discuss images from the Whit Friday Marches
17th July	Wednesday	Kendal	11.00 - 16.00	Cortillo Lounge 12/14 Strickland Gate, Kendal
21st August	Wednesday	Zoom - See April	14.00-16.30	Share and discuss images from the Whit Friday Marches
11th September	Wednesday	Leeds	11.00 - 16.00	Leeds station - Joint meeting with Yorkshire (TBC)
16th October	Wednesday	Zoom - See April	14.00-16.30	Share and discuss images from Leeds
1st November (TBC)	Friday	Lancaster	15.30 - 19.30	Dalton Square - Date to be confirmed - possible chance to see Light Up Lancaster if it's repeated.
18th December	Wednesday	Zoom - See April	14.00-16.30	Share and discuss images from Lancaster

Southwest Contemporary Group

December 2023

The Southwest Contemporary Group met on Sunday 3rd December at Dartington in Devon. The meeting began with a small amount of routine local business after which most of the time available was spent discussing a wide range of images contributed by those who were present. However, as usual, we stopped along the way to enjoy an excellent buffet lunch provided by Carol.

We began by looking at books and other compiled printed material. John Evans-Jones shared the results of his first foray into the medium of 'zines' which attracted him not least because they are far cheaper to produce than books. The work was entitled 'Opening Soon' and focussed on various aspects of life in London, including buildings, rubbish, people, transport, leisure, homelessness, night-time and streets. Discussion included a detailed examination of the quality of the printing (good enough, especially given the price differential to a book from the same publisher) before moving sideways into the theme of AI noise reduction.

I then shared two different books which had resulted from my project to photograph the garden at The Bishop's Palace in Exeter. Both books are large format hardbacks (13 inches by 11). The first and shorter book was the result of the commission from The Bishop to document the garden throughout a calendar year following the major changes that had

taken place since his arrival in 2014. This constrained the choice of images to include only those which were identifiable with this specific garden and therefore excluded any close-ups. The second and longer book included several images that the bishop decided should not be included in the 'official' book as well as many close-ups, adding detail to the more general scenes. A further project is still ongoing.

Vivian Howse then led us from books to prints in a two-stage process. This began with a reprise of her Associate panel in Visual Art, in which she interpreted the work at an Art Studio through the palettes, walls and floors which surrounded the various artists as they worked, and which led to a book illustrating Artists at work in Cornwall. This then moved forward to the present day through an interpretation of floors and palettes at the Cornubian Arts Trust. These included a wide range of colours and made a great impact. It was felt that whilst the results were, at first sight, Visual Art, they were also very much saying something about Art and the Artists and thus were also very much Contemporary and Conceptual Photography.

Continuing with photographic prints, Martin Howse shared a set of darkroom prints produced from negatives taken during a recent RPS Southwest meeting entitled 'Walk, Talk, Shoot'. The subject matter of Martin's images was photographers walking, talking and shooting (photographs) on a beach. Having explored the beach and discussed the details in

the printing, we then moved on to a second set of prints of Ripon Tor on Dartmoor together with ponies and trees, all with atmospheric skies. On close inspection, we noticed that Martin had managed to capture one pony with all four hooves off the ground whilst it was running towards him.

Carol Ballinger began with two photo montages produced by young people using supplied photographs and intended to illustrate particular ecological and political issues. She then moved on to three series of colour prints that she had produced under the general title of 'Sea-Songs'. In the first series, she took photographs of seascapes and rotated a central circular section of the images. In the second series, she printed inverted beach seascapes, the effect of which was to make the sea yellowish colour and the sand blue so that the beach and sea effectively swap places. The third series again used the technique of colour inversion but in this case to illustrate pollution on the beach.

Graham Hodgson once more engaged our attention with a series of large prints sized A2 and larger which he had produced by editing material from Google Aerial Photography. One showed an airport car park which had been enlarged significantly by cloning the same image several times. Another showed a marina given the same treatment and the luxury of its helipad, the third was Hinkley Point C Power Station (under construction) but produced by connecting many smaller images whilst in the fourth he had assembled a rather large sewage works (cloning again).

The final set of prints were my own, illustrating some aspects of the Bishop's Palace Garden. Hopefully, at the next meeting, I will be able to share something other than images of gardens and flowers!

In the latter part of the afternoon we moved on to projected images. Marija Lees had brought along a set of bright, sunny colour images of a holiday village not far from Exeter. However, these were followed by images illustrating the darker side of such locations through images of children's games which parallel closely the world of adult gambling systems. The bright and colourful games are both addictive and based on gambling albeit that as they are intended for children no money is lost in the present day.

Ken Holland had produced a retrospective of material which he had omitted from his successful Fellowship Panel of monochrome images taken after the closure of 'Hannah's at Seale Hayne' (an establishment which had worked with young people who had various forms of disablement). We looked at the various images whilst Ken explained why he had omitted them, which was not necessarily because they were not the best images.

John then returned with a presentation on 'How to Succeed as an Artist by Really Trying', which comprised ideas and thoughts obtained whilst wandering around Art Galleries. These could be summarised under six headings (or, at least, that's the number I noted down at the time). 'Do something different'; 'Do something

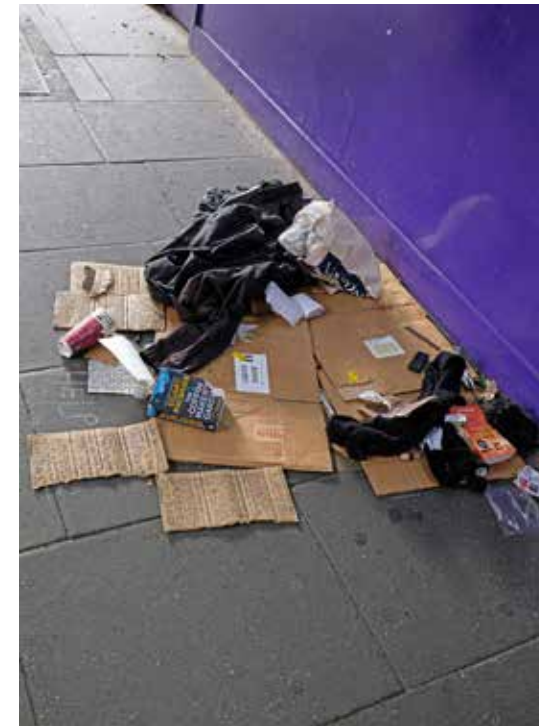
better than someone else'; 'Make a splash and thereby get noticed'; 'Don't be a completer-finisher'; 'Go Big' and, finally, 'Be free to create'. In keeping with tradition, we ended with a photographic entertainment from Graham in which he produced colour charts (like those we use to select paint) using close-up illustrations of real objects to provide the little rectangles of colour. All we had to do was name the colour by trying to work out the subject matter of the close-up images.

The next meeting should be held at some point during March or April.

Adrian Hough ARPS



© John Evans-Jones



© John Evans-Jones



North Contemporary Group

Since the last Concept publication, Contemporary North has been busy with monthly meetings. A Zoom call on 14 October was another meeting filled with the Group's distinctive approach to contemporary photography.

You can see a report of our meeting in our Showcase newsletter, produced by Lyn Newton, who devised the idea as a platform for members to display the work that they have shared. Each contributor curates their pages, making this a collaborative group venture.

The Zoom meetings are a pleasure because we get to meet the work of Contemporary Group members from not only around the UK, but



© Mike Rooke

Europe and the US as well. So please join us! Again in October we had our first outdoor meeting since ever, a trip to the Yorkshire Sculpture Park. Twelve members took part

with results that were diverse, impressive interpretations of the sculptures and landscape, or not! Lyn Newton made a book of the day, which can be seen on Issuu, as well as our Group webpage.



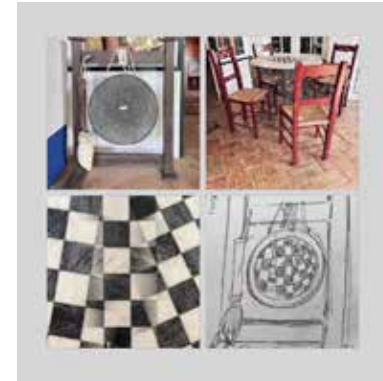
© Mary Crowther



© Celine Alexander-Brown

We met at Clements Hall, York, on 18 November, again members showing a remarkable variety of subjects from the influence of photography on printmaking to a documentary of the local Vicar, and beautiful

colour prints of Goole Dock, for example. Also shared were images influenced by Saul Leiter, the nature of portraiture, finishing with a document of local children's re-enactment of the 1953 Coronation.



© Wendy North



© Dave Couldwell



© Donata Rogozik

Our last meeting of the year on Zoom, December 17th, was a special one. We had a theme, which wasn't typical of our meetings, based on mannequins, called A Dummy Run. Seventeen members contributed an amazingly different approach to the world of the mannequin, truly a splendid display.

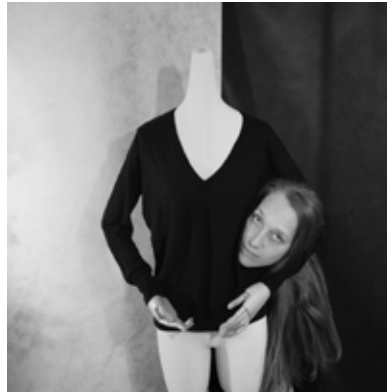
You may want to note these following dates:

24 February. 1.30 – 5.00 at Clements Hall, York
 16 March. 1.30 – 4.00 on Zoom

Please contact me if you'd like to join us – with or without photos!

Patricia A Ruddle ARPS
 contemporaryne@rps.org

© Michel Claverie



© Anastasia Potekhzik



© Douglas May



© Patricia Ruddle

North Contemporary Group Links

October Zoom Meeting

<https://rps.org/media/gllkqmm/cn-showcase-10-23.pdf>

https://issuu.com/royalphotographicsociety/docs/showcase_10_23

Yorkshire Sculpture Park Outing

<https://rps.org/media/aioooqav/members-showcase-ysp-2023-10.pdf>

https://issuu.com/royalphotographicsociety/docs/members_showcase_ysp

November Meeting Clements Hall

https://rps.org/media/nfyn3p20/cn-showcase_11_23.pdf

https://issuu.com/royalphotographicsociety/docs/members_showcase_november_23

Zoom Meeting 17th December - A Dummy Run

<https://rps.org/media/v1qfklc2/cn-showcase-12-23-v2.pdf>

https://issuu.com/royalphotographicsociety/docs/members_showcase_12_23_v2

Central Contemporary Group

The Central Region Contemporary/Documentary group has recently completed its second book, *On Reflection*. Members were free to interpret the theme in any way they wished. The digital version of the book is now available to see online at

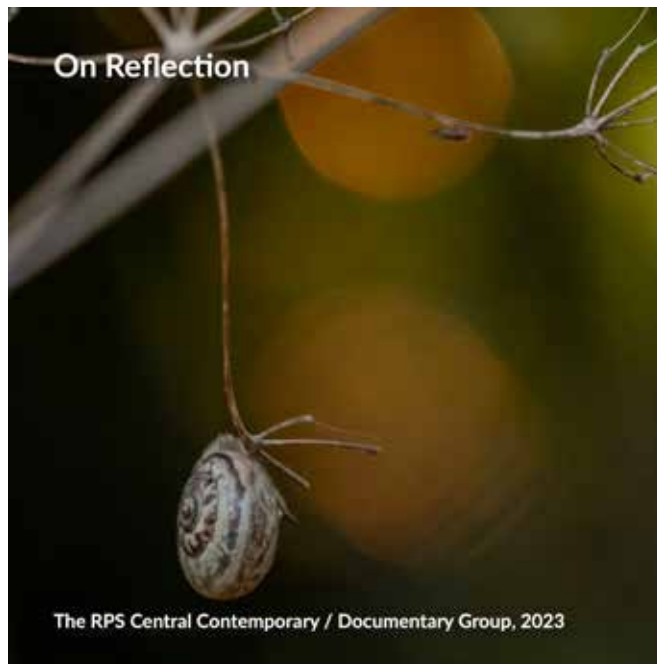
https://issuu.com/royalphotographicsociety/docs/on_reflection-digital

We continue to meet via Zoom every month. Details of forthcoming meetings are available from Steff Hutchinson via

info@steffhutchinson.co.uk

We are planning a guided photo walk in Birmingham on Saturday 1st June, with local photographer and guide, Kevin Thomas. Tickets for this event will be available soon, with reduced rates for members of the Contemporary group and the Documentary group. You can get advanced information about this by emailing Steff as above.

Image: *On Reflection* cover, featuring photograph by Margaret Beardsmore LRPS.



© Margaret Beardsmore

The next issue of Concept will be available July 2024

If you have any contributions you would like to have including, news, reports, reviews, publicity, profiles, images, please email your ideas to Nick via email concepteditor@rps.org

*Features and reports should be between 300 and 800 words please. Pictures as **separate** jpeg files of 1 to 2 megabytes, containing no watermarks please.*



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