

## Editorial

In this issue we have reports from three regional groups, the North East, East Midlands and South West, a book review from Rod Fry on the first volume of Magnum photographer Mark Power's view of the USA, 'Good Morning America' and finally Brian Steptoe covers his visit to the London Art Fair 2019 which increasingly features photography on its walls.

Personally I must apologise for the lack of Members' features which is the responsibility of the Editor of course. For personal reasons and as a temporary stand-in I am not able to give the job the attention it deserves. I am already divesting myself of a number of jobs within the group and we desperately need someone to take on the Editor's job.

This is a great opportunity for someone younger (<60!...) to help introduce the membership to the wider world of photography as befits the Group's ethos of promoting work that is meaningful and 'About' something.

Peter Ellis  
Deputy Chair

## e-newsletter

February 2019

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*Preferred format for submissions to Concept:*

*Images as jpegs (approx 1Mb)*

*Text as Word files*

*Thank you.*



# From the Regional Groups

## North East

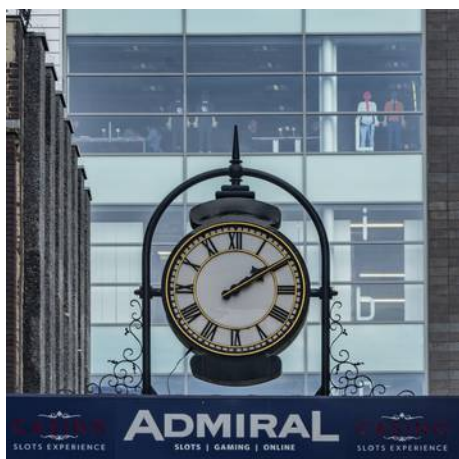
My sincere apologies for omitting these images from the NE Report in the last issue. Here they are to enjoy now...



016-Spurn-BB2310 by Graham Low



File Room, Danayita Singh



Newcastle 1 by Christine Carr



Margate Lido by Jim Souper



NMA1 by Celine Alexander-Brown



NMA2 by Celine Alexander-Brown





Northern Quarter 089 by Peter Bartlett



Peter Bartlett 1 by Christine Pinnington



Peter Bartlett and Group by Christine Pinnington





## East Midlands

We held our first meeting of 2019 on Saturday, 26th January in conjunction with the East Midlands Documentary Group. For the foreseeable future our meetings will be of the combined groups to make it financially viable for both groups. Whilst Contemporary and Documentary have their separate ways of working there is also a cross-over between the two disciplines and we can enjoy and learn from each other's approach.

For our first meeting we had a very interesting, stimulating and in some ways challenging talk by Mark Phillips ARPS who, whilst being a member of both groups, is the Chair of the Documentary Group. Mark showed images of his progress from commencing his serious photography to the present time. We saw his successful ARPS panel titled Connected/Disconnected and which was the last panel to be assessed in the old Visual Art category. We saw a street protest in Stuttgart, Mark's choice of influential books and a discussion on what makes a successful project; whilst this was based on a Documentary approach the comments were equally applicable to a Contemporary panel of work. Essentially it is the engagement between the subject, photographer and viewer summed up by 'make the viewer think'. Mark's main current project is about our modern disposable society and how some groups are turning to repair and recycling including domestic appliances, mobile phones and other broken items. We were shown repair folk in places as far apart as Scandinavia and Africa as well as in the UK.

Following Mark, attendees showed and discussed work. Chris had documented a ride one of the Nottingham tram system's lines with her iPhone, in monochrome, and showing the various parts of the city through which that line passed, dereliction, modern Nottingham Trent Uni into the city centre and railway station. Martin showed his ongoing project for his MA course where he is recording ex-POW camps. Richard, also pursuing a photography course, had spent a day for one of the course projects following a blind lady, and showed us how the lady coped with domestic tasks, catching a bus with her guide dog, to supermarket shopping and at her running club. The lady had two guide dogs, one a retired and her current working dog.

John was recording activities and events in his home town as he maintains 10,000 steps a day and Malcolm had made photographs to debunk a report on local TV about a fuss caused by a M&S window display.

A very interesting and successful event with a hot drink and biscuit on arrival at the venue and at a mid-way break. Meetings are held in Keyworth Methodist Church Hall from 2 to 5 p.m. Future dates are: 30th March, 25th May, 27th July, 28th September and 30th November.

Details from Howard Fisher, ([handjaf@virginmedia.com](mailto:handjaf@virginmedia.com))



Chris Keenan



John Jones





Malcolm Sales ARPS



Richard Hall

## South West Region and Contemporary Group Report

The South West Contemporary Sub Group was formed back in 2007 I think we were the first sub group in the Society. The idea behind this was to enable Contemporary workers living in the South West, to meet locally in between national events put on by the main Contemporary Group. Over the years we have held exhibitions, and produced joint books. However the main and most enjoyable part of the group is looking at each other's work at our regular meetings, which alternate between venues in Devon and Cornwall.

Our next meeting is on the 24th March at Carnon Downs Hall, Carnon Downs Truro Cornwall.

I have been coordinator of the SWCG since 2009 and I am also Co-Chair of the Special Interest Groups and Co Chair of the Representatives committee. I am happy to continue in post for 2019 but I will not be seeking re-election to any post with the Society and will be looking for successors for next year.

Rod Fry ARPS  
South West CG Coordinator.  
29th January 2019



## Book Review

### Good Morning America (Volume 1) By Mark Power

Published by Gost Books

136 pp including 12 fold out pages 57 full colour illustrations

ISBN 978-1-910401-20-20

I have long been an admirer of Mark Powers work ever since I saw his Exhibition The Shipping Forecast, at the Octagon in Bath. His book 26 Different Endings is a firm favourite in my collection.

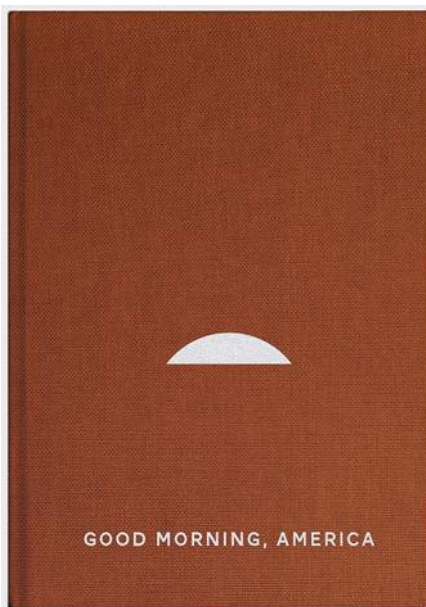
Mark's powerful images and vision became all to clear when I invited him to speak at a South West Regional event. More recently I became hooked on the Magnum project Postcards from America out of which this book developed.

Firstly let me get the one minor gripe I have out of my system the Book is in portrait format. Some of the images cut across two pages and detail is lost in the gutter. To compensate for this there are 12 fold out pages, which let you, see the images to their full extent. The paper used is matt and reassuringly heavy weight.

Mark has gone for dull overcast days and his work clearly depicts the collapse of the American dream. As Mark says he grew up with images of the States from American TV series and films. The reality is somewhat different. Mark has chosen to steer clear of the usual tourist areas and show us the run down poor areas that are on the margins. I think being British helped him gain access to areas that American photographers might have struggled to visit. The urban photographs, which do have people, show the locals being over shadowed by their surroundings. The respectful distance in each composition only goes to emphasise the alienation.

The book compares very favourably with the work of Alec Soth's Sleeping by the Mississippi, but differs because of Mark's English eye. This book is Volume 1 of 5 and I for one can't wait for the other volumes to be released.

### Rod Fry ARPS





## London Art Fair 2019, Photo 50 Brian Steptoe FRPS

This event is held annually over five days in January. There is a section dedicated to photography, in addition to the work of a number of photographers represented by individual art galleries. This note will concentrate on the dedicated photo section, titled Photo 50, and the talks on photography held on the Friday of the fair. This year the Photo 50 theme was 'Who's looking at the family, now?' curated by Tim Clark. Tim Clark is Director of 1000 Words, an on-line photography magazine. Work by fourteen photographers was included, of which four gave short talks about their projects: Matt Finn, Trish Morrissey, Poulomi Basu and David Moore. All the work exhibited came within our definition of 'contemporary'; all being on themes set by their authors, within the overall context of 'family'.

Mariela Sancari's project and book *Moisés* is about her father, who died in his 70s. She has photographed men who were about the same age as her father when he died and who have similar features. Mathew Finn exhibited a set of photos of his mother and spoke about his 'Mother' project. Trish Morrissey spoke on her beach photography project 'Front', where she approaches family groups at ease on a beach, identifies a woman to volunteer in the group (after invariably having a male group member volunteer first) and exchanges places with Trish, with the volunteer then taking the group photo.

Poulomi Basu's project was on UK mothers whose sons had joined Isis and gone to fight in Syria, usually without disclosing their intent beforehand. David Moore's work was shown in the form of two 3-D models based on scenes from his publication about a Derby family 'Pictures from the Real World'.

Mariela Sancari's, Matt Finn's and Trish Morrissey's projects can be followed on <http://marielasancari.com/book/>, [www.matffinn.com](http://www.matffinn.com) and [www.trishmorrissey.com](http://www.trishmorrissey.com). The Poulomi Basu and David Moore websites are <http://www.poulomibasu.com> and <https://davidmoore.uk.com>

The other participants in Photo 50 were Thom Bridge, Jonny Briggs, Léonie Hampton, Lebohang Kganye, Erik Kessels, Louis Quaille, Amak Mahmoodian, Mar Sáez and Alba Zari.





Matthew Finn, Mother



Poulomi Basu



Trish Morrissey, Group



Trish Morrissey



Mariela Sancari

