



THE RPS

ROYAL
PHOTOGRAPHIC
SOCIETY

CONTEMPORARY
GROUP

East Anglia
Contemporary
Group

What else
they are

September 2024



About East Anglia Contemporary Group EACG

We are member of the Contemporary Special Interest Group of the RPS who reside in East Anglia. It is a large geographic area covering from the M25 up to the Wash and the western edge of Cambridgeshire,

The participants are small in number and spread all over the region. We meet monthly via Zoom and try to produce bodies of work twice per year that we used to exhibit virtually.

The problem with virtual exhibitions is the quality of image rendition. This zine is an attempt to do justice to the work produced

Contact the group at contemporaryea@rps.org

What else they are

This theme is taken from a quote attributed to Minor White

“One should not only photograph things for what they are but for what else they are”

The intent of this group is to interpret our set themes without necessarily taking the literal interpretation.

“One should not only
photograph things for what
they are but for what else
they are”

Minor White

Cover photographs credit

Front cover:

Jonathan Williams

Back cover:

Jonathan Williams and Keith
Locke ARPS

Exhibitors

Keith Locke ARPS	6
Jonathan Williams	10
Paul Ashley ARPS	20
Tom Owens ARPS	26

This assignment has had a lengthy gestation period as many of them do for this group.

One thing such assignments do for the group is encourage discussion and positing of ideas. That has to be a good thing.

It is purely coincidence that we have two entries portraying postage stamps, one a deliberate choice by Jonathan Williams in the discovery of King Edward VII stamps, and the other being a 'to pay' stamp affixed to a 'last post' postcard sent from the trenches of World War 1. Two totally different stories but one with particular tragedy and poignancy.

We can conjure up all manner of back stories as to what the tin of stamps found by Jonathan might entail but with Keith Locke's uncle, there is terrible sadness in his relatives having pay on the doorstep for a postcard sent just hours before his demise yet they were unaware of his passing.

Paul Ashley has featured actors portraying characters from plays yet each actor must carry themselves into the part they are playing just as we do as photographers when engaging with any subject matter. Just how much of the character is the actor?

Tom Owens has captured a view of anticipation and hope in the build-up to the last game of Ipswich Town's monumental performance of the 2023-24 that ultimately gained them entry into the Premiership.



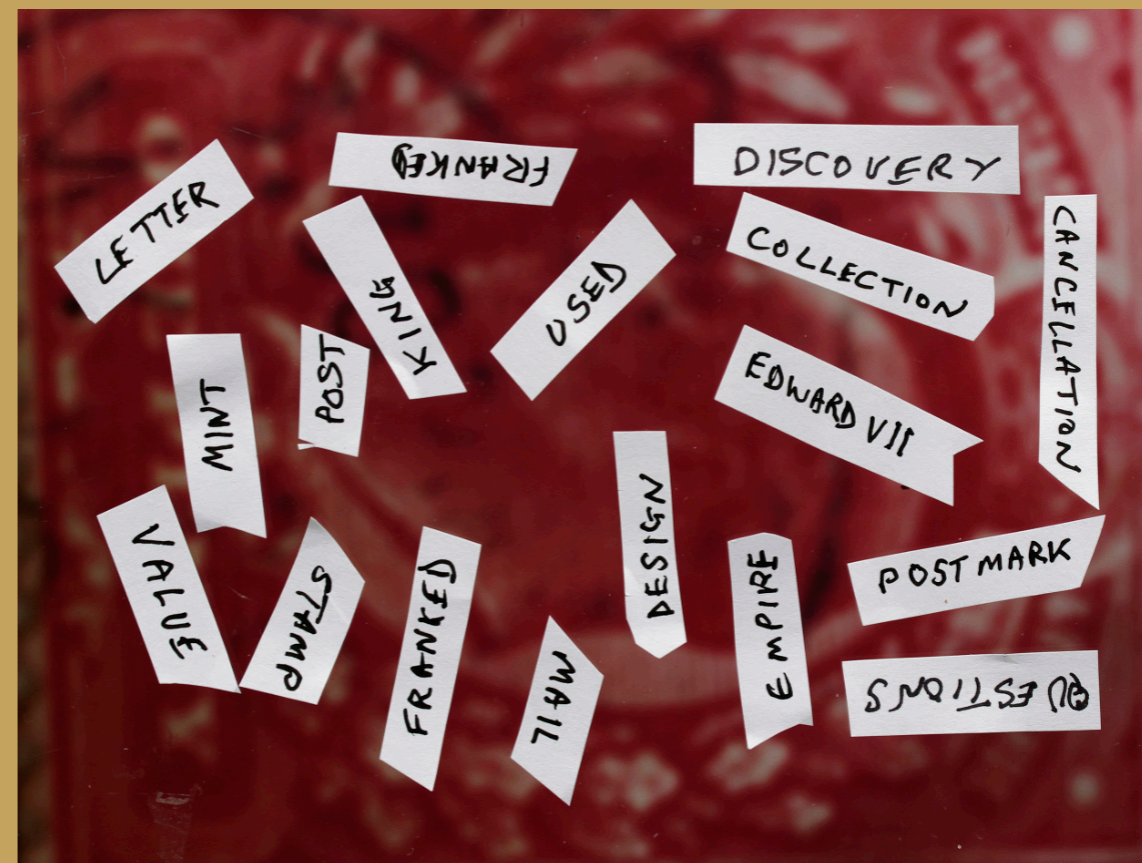


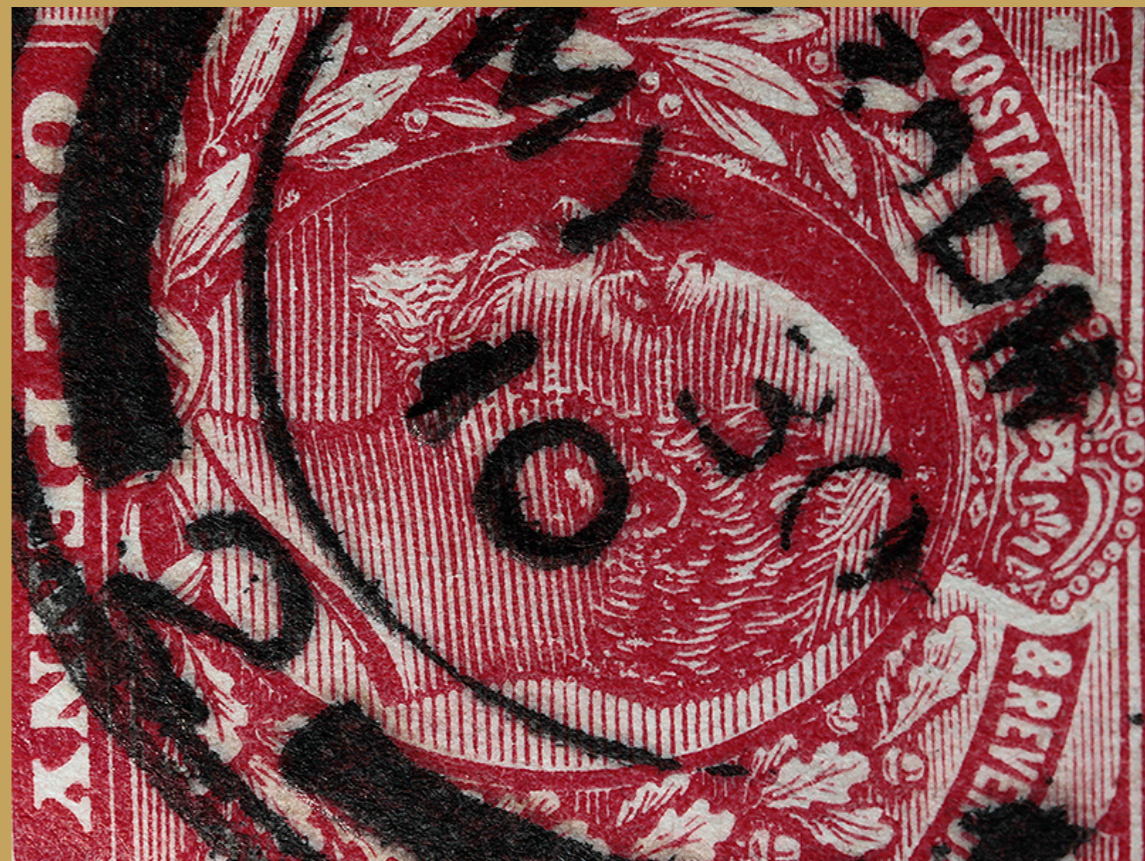
The sender of the post card was Jeremiah George Podd, my uncle. He was a bugler and familiar with The Last Post. He was with the 2nd Battalion Suffolk Regiment and was killed at the battle of Le Cateau on the 26th of August 1914 and just three weeks before his 25th birthday. When it was received, he had already been killed. It was the last post that he ever sent, and the last post ever received by his family.

First published in the 1790s, the "Last Post" is a bugle call, used by the British Army in a time before wrist watches, to inform its soldiers that it was time to stand down for the day as the last sentry post had been inspected. It is now commonly used as part of the annual remembrance service or other commemorative events. The "Last Post" call also had another function at the close of a day of battle. It signalled to those who were still out and wounded or separated that the fighting was done, and they should follow the sound of the call to find safety and rest.

Another last post was the post that secured the soldiers for execution. Over 3,000 allied soldiers were sentenced to death by execution for deserting their posts or acts of cowardice in the First World War. Out of that number 346 were actually executed, and of those, 69 were executed in the Westhoek or Maritime Flanders region in Belgium and 25 British and 2 Canadian soldiers were executed in Poperinge.







The idea behind this project is that there is always more to a photograph than initial viewing would suggest. These are experimental photographs in that they are playing around with using text and photographs together, thus I am giving the viewer an indication as to how the photographs should be interpreted

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Paul Ashley ARPS

The suspension of disbelief lets an audience ignore the unreality of theatre. It operates when an actor persuades us, using set, costume, make-up, speech and acting ability, to see that they 'really are' the character they are performing. My images show how much unreality we are willing to ignore - differences in surroundings, gender, skin colour, personality, morals and even biological species. Actors show us the characters they also are; I show the actors that their characters really are



Mark Anthony, **Julius Caesar** (William Shakespeare)



The four murderers, **Murder in the Cathedral** (T S Eliot)



TA soldier, **Dunsinane** (David Greig)



TA human transformed from an ape, **Second Shot** (Franz Kafka, adapted by Andrew Stephen)



Gregor Samsa as a giant insect, **Metamorphosis** (Franz Kafka, adapted by Stephen Berkoff)



Caliban, a monster, **The Tempest** (William Shakespeare)







I'm not a big football fan but coming from Liverpool, I have to show some semblance of interest. My token team is Everton, so with Ipswich Town also being a blue team, I thought I'd photograph the build up to the last match of their Championship season in 2024.

These images were made two hours before kick-off. The feeling I got was that of belief and hope for the future of Ipswich. Premiership football apparently has many knock-on effects to local economies.

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For more information about the Contemporary Group of
the Royal Photographic Society please visit

<https://rps.org/groups/contemporary/>

