



Looking up, Members at the Generations
© Alan Cameron ARPS

Contents

From the Editor <i>Suzi Darsa</i>	2
Patterns of Experience <i>Exhibition</i>	2
Martyn Pearson Interview	3
Photo Focus	6
Member focus <i>Sandy Miles</i>	8
Blue Sky Thinking <i>Christine Pinnington</i>	9
CSIG 'Fens at Risk' <i>Event Review</i>	10
Forthcoming Events	16
Outside the Frame <i>Exhibition</i>	17
Regional Reports & Contacts <i>Scotland</i> <i>North West</i> <i>North</i>	18

Letter from the Editor

Welcome to the latest edition of Concept which is full of great photography from members as well as community events and news. The CSIG Fens at Risk event has been reviewed and the diverse contribution of attendees feature in a special report. We are pleased to include information on a new programme of forthcoming talks organised by the CSIG as well as an interview with Martyn Pearson and a spotlight on Sandy Miles, both CSIG members – providing creative inspiration and fascinating reading. Enjoy!

With best wishes,
Suzi Darsa



Image from Fens at Risk
Event
© Liz Akers

You are warmly invited to the
Private View

‘Patterns of Experience 2023’

Bunshri’s Multi Media Installation, *Silent Voice is part of a Group Exhibition – making Visible the Invisible.*

Tuesday 11th July 2023

6.00 – 8.00pm



Peggy Jay Gallery

Burgh House

New End Square

NW3 1LT

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

Exhibition from July 12 – 23 (Free Entry)

Open Wed, Thurs, Fri and Sun

10am-4pm

rsvp to Bunshri@bunshri.com

“Do Memories die or go to sleep for one experiencing Alzheimer’s?”

Bunshri’s photographic publication, Silent Voice reveals the light bulb moment – how she managed to trigger her mother-in-law’s deeply embedded fractured memories.

Being awarded a Fellowship of the RPS for Silent Voice prompted Bunshri to share with a wider audience her publication – addressing hope, love and family dynamics.

She warmly invites you to her multi-media installation – part of a Group Exhibition: Patterns of Experience. It is soon to be showcased in Peggy Jay Gallery in Burgh House, situated in the heart of Hampstead Village.

An interview with Martyn Pearson, a new RPS and Group member, with Patricia Ann Ruddle ARPS

Martyn, what drew you to photography?

As a child I obsessively drew pictures. When my family got tired of buying drawing books they gave me rolls of lining paper which quickly filled with drawings. I went to art college which was frustrating because I was on a commercial art course where creative freedom concentrated on designing for text. Part of the course was photography which I connected to straight away. The legacy of being a habitual drawer taught me to look at subjects intensely. Most people 'look' but do not truly 'see.'

More recently, to retune my senses to line, tonality, and composition, to quote Paul Klee 'take a line for a walk,' I would encourage all photographers to fit drawing into their lives; it would benefit their photographic practice. The book, *Drawing on the Right Side of the Brain* by Betty Edwards is an excellent drawing guide.

Can you expand on being a commercial photographer?

I began as an assistant processing film, running the darkroom. Then, I worked for myself in Manchester, producing still-life and commercial photography for clients, small design agencies and catalogue companies.

After a number of years, I was offered teaching at a local college, which I accepted as this provided financial stability. Eventually, I was teaching at other colleges leading to a 30-year career as a lecturer in photography.

What were some of your early personal projects?

I documented the Tower Circus, Blackpool. They agreed I could photograph whatever I wished, so long as I didn't use flash. I also learnt a lot about the refugee and asylum system in this country by creating a series of portraits of Kurdish asylum seekers. These individuals were escaping Saddam Hussein's brutal regime in Iraq.



Tower Circus



Acrobat

Tower Circus



In 2001, I enrolled on the MA in Photography at De-Montfort University. I was still teaching full-time. Despite juggling studies and teaching, I found the whole experience rewarding. The programme leader was Paul Hill, whose thoughts and philosophies on photography echoed my own. Some years later, I invited Paul to become part of our teaching team on the BA Photography course at Blackburn University Centre. We were blessed to have him with us for a few years. Paul's book *Approaching Photography* was part of required reading for our students.

What are you working on at present?

I tend to be engaged in a number of projects and keep returning to some over a long period. I have been travelling around the UK and the Republic of Ireland for over a decade, documenting peat bogs because I have a keen interest in environmental issues. To sustain any real interest in any project, there must be something that keenly interests me.

I was born in Sheffield, a city that I have great affection for. More recently I have been researching The Sheffield Great Flood. In 1864, a dam on the outskirts of Sheffield burst its banks causing a deluge of water inundating the outskirts and town-centre causing 240 deaths and much destruction. A photograph only shows what something looked like at the moment of exposure; a writer and I are collaborating on *The Great Flood* project, to create a body of work that is a document as well as poetically metaphorical.

What are your working methods?

Many types of cameras, technology and software can confuse clarity of thought; so I use simple equipment, a 35mm camera and a medium format camera that produces 6x9cm negatives. Images made from either always conform to the same aspect ratio. I manage negative contrast to control print tonality easily. All pictures are the same size on fibre-based, matt paper. This continuity of aesthetics results in work that belongs to the same family.



Kurdish Asylum Seeker



Kurdish Asylum Seeker

As a recent member of the RPS, what has been your experience and any future plans?

The Contemporary North Group has been very welcoming and warmly receiving of my work. It is obviously highly supportive of its members, and I have been impressed by some of the photography shown. Through the organisation I hope to be able to network with like-minded individuals which may allow me to present my pictures to ever-wider audiences.

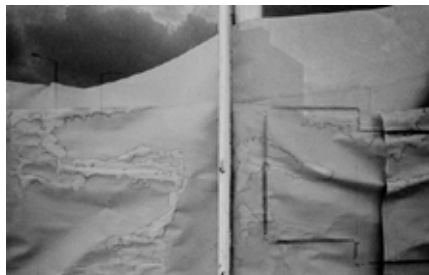
In the future, I look forward to visiting RPS House, perhaps to see the distinctions system for myself. This is the first time I have joined any formal group as I'm not usually a 'joiner,' but I feel that I have much to gain and contribute, and I see being a RPS member as an important step.



Peat



Sheffield



*All images
© Martyn Pearson*



This was a commercial photo-opportunity setup with actors taken at night under flood lights at the Barrow Hill Roundhouse in Derbyshire. The black and white version is better but I've tried it in colour as well. It is moody with the "supervisor" standing still and the ghostly "driver" moving away from him, flanked by railway engines.

© Andrew Hersom



On 20/05/22 the staff and children of Skipton C of E School paraded from the school through the streets to Skipton Parish Church on The High Street to re-enact the Coronation of Queen Elizabeth 2 as the whole school had been studying the Coronation and all the children took part in the service in the Church. My Granddaughter Ada Leighton took the part of the Queen.

© David Leighton LRPS



Melton Wood

Once part of an ancient forest Melton Wood is situated between Marr and High Melton.

A place I go to exorcise the wearying monotony of life, a cathartic process. I like to approach these visits without preconceived ideas of what I will see. Instead simply choosing to meander and absorb the day's gifts. Some days just bleed beauty, others scar the soul.

© Don Harris FRPS



On the Beach

I took this photograph from a distance using ICM - intentional camera movement.

To me it captured an innocence, of grandma and little girl playing on the beach on a summer's day. I was attracted also, to the colour palate of the scene and the movement of the lady's trousers due to a gentle breeze.

© Celine Alexander-Brown

Member Focus – Sandy Miles

Sandy Miles is a relatively new member of the East Anglia Contemporary Group. She is fine art photographer working in Suffolk. Returning to education as a mature student, she went on to be awarded a distinction grade for a Level 3 Diploma in Art and Design with UAL, before graduating with a first-class BA (Hons) in Photography from the University of Suffolk in 2021.

Sandy works predominantly with analogue photographic mediums, and uses her camera, different film emulsions, and alternative darkroom techniques, as tools with which to paint. Her aim is to encourage the viewer to not only look, but to also engage with her work; it is this fascinating relationship between the photographer, the photographed and the spectator that ultimately informs her practice.

Sandy specialises in Platinum Palladium Prints which possess beautiful tones with prints ranging from a cool, slightly purple black to split tones of brown and warm black, to a very warm brown. The elements of platinum and palladium are mixed together with ferric oxalate in varying quantities, couple this together with variables such as paper, temperature, and humidity and it creates prints that are unrivalled by any other photographic printing technique. Each print is totally unique, and each artist will possess their own individual aesthetic.



© Sandy Miles



Blue Sky Thinking

Christine Pinnington LRPS

I am fortunate to be 5 minutes away from the beach and one day I was sitting on the promenade looking out beyond the North Sea and I began to ponder (a pastime rising exponentially to my increase in years!).

We always describe our skies in a single word - grey, red, blue, dark when in fact the sky hosts a myriad of fabulous colours. As many know, I like to combine graphics with my photography and make things, so I took 4 images before me and replaced the sky with these flat colours.

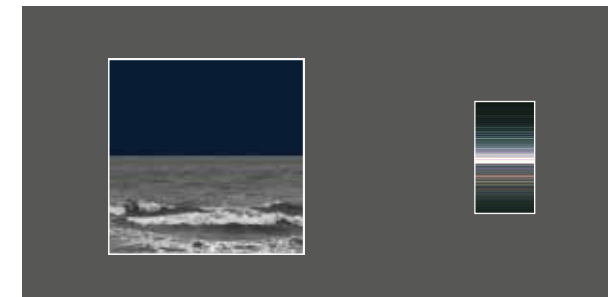
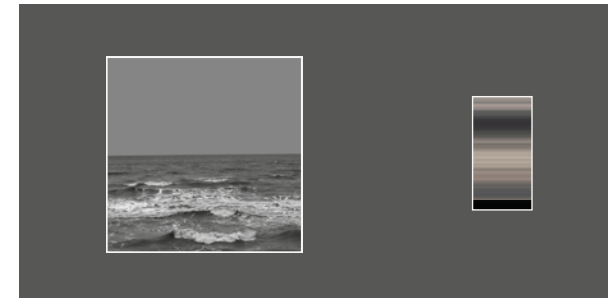
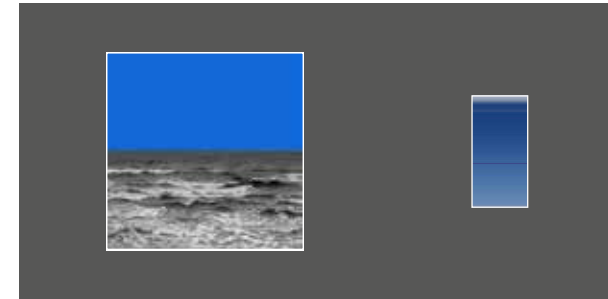
I then printed them out on board, each one alongside a graphic showing the colours that actually exist in the corresponding sky.

The work was supported by a small concertina book showing the original images that formed the graphics.

My late husband often used to refer to a mackerel sky - now there's a thought ...



Concertina book 22" x 22" printed on Epson Single Weight Matt Roll Paper
Skies each 22" x 12" printed on Epson Matt Poster Board
Graphics produced in Adobe Illustrator



RPS Contemporary SIG Conference Fens at Risk

13-14 May 2023, Foxton, Cambridgeshire

Event Summary

We had two great speakers, with very different approaches. Justin Minns set us up on the Saturday morning with a good discussion about making landscape images that really show the essence of a place. On Sunday morning Peter Corr led a great discussion with his dark and moody Fenland images, getting into the “why” we make images, how composition impacts the image – really giving us the benefit of his artistic approach.

Saturday afternoon was time to go and take a look at the Fens. Paul Ashley presented some reconnaissance work he’d done to help us identify nearby spots in the Cambridgeshire Fens. It’s clear that an afternoon is not enough to begin to do justice and only starts to scratch the surface; at least it gives a glimpse and the possibility of new project work. The weather was dry but grey and gloomy – which clearly has some influence on the pictures we all made. On the Sunday afternoon we all shared images we’d made and discussed our objectives and reasoning behind the images.



Climate Change Responsibility
© Ann Miles

Fens at Risk Drain & Dyke image synopsis – Tom Owens ARPS

When I secured the two speakers for our event, I knew I had selected two very different photographers. One, Justin Minns FRPS, an accomplished landscape photographer and the other, Peter Corr, an acclaimed artist and educator who was also a photographer. If anything, the aesthetic presented by Peter was more tuned to my creative eye and experience of passing through the Fens. My first visit to the Fens was back in 1977 when I took some Antipodean lodgers from my

digs in London up to the tulip fields around Spalding. It was a bleak, grim and misty day punctuated by a brightness in the gloom from the many blooms we saw.

Since that day, I have only ever transited through the region on my way to and from home. It was always somewhere I wanted to get through as quickly as possible which is an oxymoron if one is traversing across the North of the Fens along the A47. Other than that, my detours were to avoid congestion on the A1M to A14 interchange, usually in a bleak mid-winter and usually at night. I found those journeys somewhat stressful with little by the way of way-points or markers and being constantly aware of the presence of drains alongside the roads.

I was therefore somewhat open-minded as to what I would see as risks to the Fens. I was aware of rising sea levels and increased water abstraction coupled with sinking fenland. My mind was working overtime as to what to anticipate as I got closer and closer to Foxton which is South of our area of interest but positively flat compared to the much hillier Suffolk. A greeting of flatness is laid out to any road traveller traversing East to West as they crest the interchange between the A11 and the A14 where on a good day the splendour of the flatlands spreads out as far as the eye can

see, only on this visit I peeled off to the A11 and noticed for the first time at ground level, vast arrays of solar panels I had only seen from the air on my commutes back from Ireland to Stansted. The light was flat but the radiating brightness off the low-level cloud was obvious. I gauged it at 4 stops and would have loved to test that gauge with a light meter.

Anyway, little did I know that when we all departed Foxton for our foray into the Fens which are mostly to the North of Cambridge, that what I would mostly pick up on would be power towers and high voltage transmission lines. Yes, I expected wonky, on the huh telegraph poles and low tension power lines, but not the proliferation of high tension lines.

Paul Ashley had provided a tour map for attendees, and I planned to check in at Wicken and Burwell. Wicken, when I got there was a hive of activity – turn-off for me, and I just turned around and carried on to Burwell where I happened to take an earlier turn to the left than was required and found myself driving up a track that had been pulverised by heavy machinery and lo, I found I was in the middle of a solar farm.

I decided not to photograph the solar farm, but I noticed that the ground beneath the



Irrigation Wheels © Tom Owens

panels was already overgrown with grasses and wondered how long it would be before it became scrub if there was no grazing beneath them.

I'd resurrected my panorama tripod head before the meeting so set about making a panorama of what lay the other side of the solar farm. The tracks were badly collapsing concrete and asphalt displaying almost seismic deflections in the pavement compared to when they were first laid. Heavy machinery and subsidence had both taken their toll but on reflection, these tracks that were now footpaths and cycleways, were originally laid to service access to farming and here I was in a landscape that was being re-purposed to abstract sunlight. Has farming had its day in Fenland?

My other images were made as observations that hit me as a contemporary view about the landscape that presented itself to me and that was one of two combined risks, water abstraction and harvesting sunshine.

Both are invasive and theoretically pose a threat to the Fens, or at least to those that live there, but the Fens have always been at risk to human activity. Without human intervention, most of this area would be under seawater.

I went with an open mind and found what I did not expect to find. I'd like to think that what I scratched the surface on was a new era of engineering that will change the presentation of the Fens to us as visitors or inhabitants. I never expected make anything other than a scratch in the surface.

If I were I to pursue this theme, it would hardly be green as I live too far from the Fens (even at 60-70 miles) to justify repeated visits to hone my ideas into a visual essay. It would be admirable if our Cambridgeshire members explored this theme locally over the next few years.

All in all, this was a very thought-provoking weekend.

Jonathan Williams Fens at Risk

In these photographs I wanted to explore the economic background of the Fens, by looking at industries other than farming by means of evaluating the relative value of land. If the Fens are not viewed as being valuable, then there could be no economic reason to protect them.

At the moment much of the land is agricultural. However, there are other industries that contribute to the Fenland economy, and it is these industries including quarrying, tourism and warehousing that may provide reasons to protect the Fens from sea incursion.

The irony is that industrialization, eco-tourism and transport routes could be the key to improving the Fens chances of being saved.

These are the photographs I showed in the “Drain and Dyke” session
© Jonathon Williams.



An industrial estate near Ely where there are over eighty industrial units on the site. There are large gaps between each building indicating low land values, but the advantage it has is that it is near Cambridge and the A14.



This represents the transport sector reliant on HGV trailers.



An RSPB site, part of the environmental sector.



The entrance to a gravel quarry



The RSPB site adjacent to the quarry (above) showing a collaboration between industrial and environmental sectors.



The A 14 trunk road north of Cambridge a route serving the Fens linking it to the rest of the country.

Sean Goodheart

I had been looking at maps before travelling to the event, searching for something that would add to my Landshapes project – a look at human impact on the landscape. I felt that change of use of fenland would be something I'd easily find. I found my main target, the massive solar farms which are springing up, covering what was once land used for growing food.

When I was taking my images of the solar farm I had several conversations with local folk out walking or driving the narrow lanes; people tend to stop and talk, even in their cars, when you're standing on the back of a Land Rover making pictures! It was really interesting to note that everyone who spoke with me said they did not like the solar farm and the power line infrastructure.

I also found the Highland cattle, being used to change the wetland vegetation at Wicken Fen as part of a National Trust project to and restore the biodiversity of the region. It's pleasing to say that folk I spoke to about the cattle when walking the trails at Wicken Fen were much happier to see the cows.



© Sean Goodheart

Jenny Hodd



Burwell Lode towards Burwell © Jenny Hodd



Burwell Lode towards Upware © Jenny Hodd

Fens at Risk Image from Sue McGilveray

I thought the weekend went really well and I was impressed by the amount of material we were sent for preparation.

I guess that the only thing that I found disappointing was the amount of time we had to make pictures but I suppose it was just a taster of the area.

'I shot in Adventurers Fen. There was not a lot of obvious evidence of the Fens being at risk in the area, but the Lode and ditches were full of water and the landscape is so flat and low that it would be inundated if sea levels rose. In my first picture there is a giant solar array in the distance which shows that small steps are being taken to mitigate the effects of global warming. In the vast flat fields of the fens there are details of farms, rivers and a habitat whose loss would be felt both environmentally and financially.'

Here is an edited image from the event. It is of the pond in Adventurers Fen created by the National Trust presumably to allow for more drainage of the area and provide a wildlife habitat. It is yet another man made structure in this man made environment and looks very stark in the flat landscape.



© Sue McGilveray

John Tilsley



Cockup Bridge Farm



View to Cockup Bridge



Cockup Bridge



View towards Burwell



Mounting Block



View towards Burwell

All images
© John Tilsley

Nick Akers



© Nick Akers

Peter Cramp



The Hundred Foot Wash © Peter Cramp

Sue Badcock



Alan Cameron Fens at Risk

I thoroughly enjoyed my weekend and in particular Peter Corr's interactive talk on Sunday morning. He presented one of the best talks I've ever had on photography and I feel that he delivered right to the concept we had hoped for. It was my first experience of the Fens and I might have done better staying with someone who knew the area.



© Alan Cameron

Forthcoming Events

All events will all be advertised on the RPS website, and booking will be managed in the same way as for most RPS events.

Monday 25th September 2023 at 19:00
Corrine Gretton-West.

Corrine is an award winning wedding photographer who also teaches and creates contemporary portraits and images using one of the oldest photographic techniques, Wet Plate Collodian. She also creates installations that explore the aesthetics of haunted landscapes using Polaroid emulsion lifts onto glass. For the RPS Contemporary SIG she will introduce and give a practical demonstration the wet plate process.

Monday 20th November 2023 at 19:00
Neil Kramer

Neil is a dynamic storyteller and photographer living in Queens, New York. His work combines humour and compassion in the telling of stories about his own life and personal relationships. His most recent project, 'Quarantine in Queens' is about living with his mother and ex-wife during the Covid-19 pandemic and has won Neil many awards and been featured in media outlets including TV and Press across the globe.

January date tba
PechaKucha

An evening for SIG members to share stories and concepts they are working on, possibly with a view to the creation of a Distinctions Panel or Photobook. PechaKucha (Japanese for chit-chat) is a story-telling format where each presenter shows 20 images, each auto advancing after 20 seconds. It's non-stop and you've got 400 seconds to tell your story with the images guiding the way.

Monday 25th March 2024 at 19:00
Tom McGahan

Tom is a UK based photographer who, through his work, investigates notions of Land, origin, memory, sense of place and perception. He works with natural light and medium and large format film cameras to produce a mix of documentary and fine art photography.

Contact Mike Kitson LRPS

Email: contemporaryevents@rps.org

Wendy North at the Barnsley Civic Gallery

We are a small group of photographers who live in Yorkshire who have a shared interest in pushing the boundaries and exploring the art side of photography.

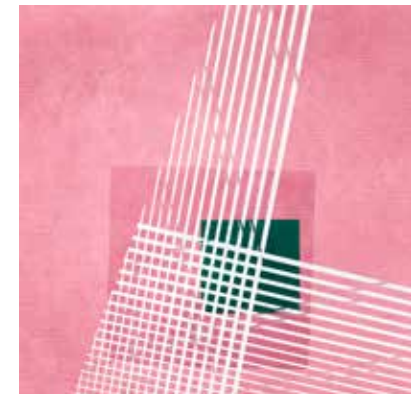
We formed our group in the early days of lockdown and by using Zoom we were able to bring together members from North, East, West and South Yorkshire to share and exchange idea and our thinking about photography.

Working in a small group has been crucial in fostering understanding of each other's approaches. It has worked as a catalyst for sparking ideas which we have explored individually and then shared at one of our monthly Zoom sessions. We are all very different in our styles, but we all feel our thinking in relation to photography has been stimulated by the ideas of other members of the group.

We are now in our third year of meeting, which seemed to us a very good time to showcase our work in an exhibition, so we are very grateful to the Barnsley Civic Gallery for giving us the opportunity.

We are: Janet Burdon, José Closs, Julie Cowdy, Glenys Garnett, Wendy North and Sylvia Slavin.

The exhibition successfully ran 20th May - 24th June 2023



Regional Reports

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

Scottish Group

Contact

scotland@rps.org

North West

Contact

Alan Cameron ARPS

contemporarytreasurer@rps.org

North

Contact

Patricia Ruddle ARPS

contemporaryne@btinternet.com

Welcome Contemporary/Documentary

Scottish Group

Scotland is the largest geographical region within the UK, making up almost 1/3rd of the UK, but only accounting for about 1/12th of the population. This gives us up here a grand feeling of space and freedom, but at the same time can also lead to feelings of isolation and loneliness. Organisations of all sorts struggle to adequately deal with this dichotomy between land mass and population density, and the RPS is no exception.

There is obviously a separate region within the RPS covering Scotland, and some of the SIGs have Scottish sub-regional groups, but even within Scotland it can be difficult to cover the whole of the Country equitably.

The advent of the Zoom culture, a plus side of the COVID days, does offer a possible way forward to help connect the remote members, and so we've started a Scottish sub-regional group for the Contemporary SIG, and linked that with the Documentary SIG... giving a total potential of 50 members.

So far we have 8 members on the list, and we have a small programme of events lined up, two on Zoom, and one face to face Day Oot in Edinburgh, along with the Landscape and Creative Eye SIGs.

We're happy with this level of involvement, and feel that it allows us to be more personal, more intimate, and more reactive to what we as members want. It's a small group, but a very high quality group, with 2 Fs, 5 As (at least two of whom are actively heading towards their Fs), and an L, and I'd hope that as we grow individually then so will the group grow numerically.

June 22nd: Introduction Zoom night, and Nigel Corby FRPS - his journey to F and beyond.

August 8th: Edinburgh Day Oot, starting at Edinburgh Photographic Society for their annual International Salon exhibition, plus the Scottish RPS exhibition, plus the Visual Arts exhibition, and then splitting into smaller groups for guided cityscape/Fringe performer/nature and art walks.

September 12th: Douglas May FRPS - a Contemporary photographer's journey.

Contemporary and Documentary North West

Imperial War Museum and Media City
Sunday 21st May 2023

Six members attended our meeting which took in the Imperial War Museum North (IWMN) and the Salford Media City area.

The main reason for meeting at the IWMN was to see the “Generations” exhibition - portraits of Jewish Holocaust survivors who live in Britain. Images were taken by a number of photographers each of whom delivered in their own style. Image makers included our Patron, HRH The Princess of Wales, Simon Hill HonFRPS, Carolyn Mendelsohn, Gillian Edelstein HonFRPS and nine other photographers.

The display was well set out with plenty of space to move around the images which are a moving testament to a generation now mostly no longer with us. In addition to the survivors themselves the pictures included their families, usually in person, but on one occasion via Zoom and an iPad.

In the IWMN we also took the opportunity to visit the permanent exhibitions including the “Weeping Window” exhibit of the ceramic poppies first seen at the

Tower of London during First World War commemorations. This is a fitting place for this exhibit which I have seen in London, Perth and Liverpool.

After a short lunch in the museum café some of us took the chance to enjoy the weather and photograph the architecture and street life of Salford Media City.

A selection of images follows.

The next meeting was planned for 25th June in Clitheroe, but this has been postponed until later in the year.

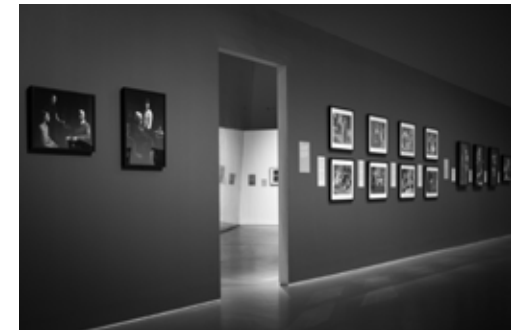
Alan Cameron ARPS
NW Regional Organiser
June 2023

Alan Cameron



Collision Course ?

Tony Crossland



Generations

Ken Rowlatt



The Bridge at the Lowry



In the Imperial War Museum North

Roger Styles

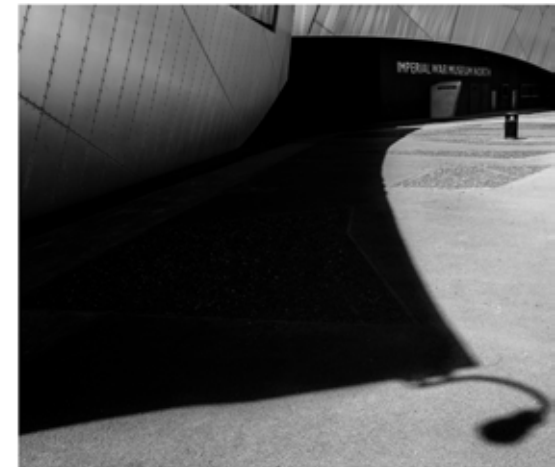


Museum structures



Bridge to Media City

Tim Hancock



The Museum Exterior



In the Exhibition

Contemporary North

We've had two face-to-face meetings at Clements Hall, York since the last Concept.

In March seven of our members showed projects concerning everything from contemporary mannequins, to feminism and diversity, to experimental garden photos that used old and new technologies. Also shown were photos from an outing that we made to the Hepworth Gallery to meet Hannah Starkey.

Our newest member brought mounted and framed b&w prints that evoke "the dark, wet, suckling, weightiness of peat." Something different was seen with photographic etchings, a challenging process for the photographer. We concluded the meeting showing a new world perspective with drone photos.

On May 18th we met again at Clements Hall, enjoying a diverse array of photographs from nine members. Again the contributions were as varied as our members.

We began with a re-creation of Muybridge's Traverse Gallop and Vintage Pinhole Seaside. This was followed by a

presentation of garden photography prints from a recent gallery exhibition and photographs of Kolkata with a charity organisation. This was then followed by handmade books, both exploding and concertina ones accompanied by poetry.

Onto digital presentations this was followed by a photo essay on tuberculosis in Kolkata. Two members explored a trip to the Leeds Discovery Centre with its vast archive of museum objects. Photographs of the one of the most picturesque islands in the Hebrides, Harris, were presented.

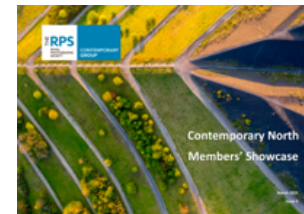
Several photo essays followed, including the history of a paper manufacture and the Great Flood of Sheffield. We finished our presentations with a delightful look at the Annual Rhubarb Festival, located in the Rhubarb Triangle.

Our *Members' Showcase* provides a platform for contributors to our monthly meetings to display the work they have shared. Contributors have curated their own images and accompanying text making this a collaborative group venture.

March Showcase links

<https://rps.org/media/tojp0s5s/cn-showcase-03-23.pdf>

https://issuu.com/royalphotographicsociety/docs/contemporary_north_march_2023_members_showcase



May Showcase links

<https://rps.org/media/e2cpxflm/cn-showcase-05-23.pdf>

The publication can also be found on Issuu.





Above and below © Celine Alexander-Brown from her recent exhibit



© Christine Pinnington
Both works 4' x 6.5" filmstrips created in Adobe Illustrator



Left and below © Lyn Newton



Images from Contemporary North

The next issue of Concept will be available October 2023

If you have any contributions you would like to have including, news, reports, reviews, publicity, profiles, images, please email your ideas to Suzi 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. Image captions should be clearly titled.*



<https://www.facebook.com/groups/rpscontemporary>
<https://www.facebook.com/groups/RPSPhotobooks>



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



Instagram page [@rpscontemporary](#)

The copyright of all images and text in this issue belong to the author of the article of which they form part and may not be reproduced in any form without permission.