



MARCH 2010 NEWSLETTER

Welcome to the March Newsletter.

We start with congratulations to **Linda, Brian S** and **Marcus** who have had prints accepted for the **SPA Golden Jubilee Exhibition**. The exhibition will be at Guildford House Gallery from Saturday 3rd April to Saturday 1st May.

SPA INTER-CLUB COMPETITION

Following our success in the PDI section of the SPA I-C league match at Cheam CC last month, our next PDI round will be at **Capel** on **Wednesday 7th April**. We are up against **Capel CC, Crawley CC and Esher CC**.

Capel CC meet at Capel Village Hall, Horsham Road, Capel, Surrey RH5 5LD (or the postcode might be 5EL . . .). All members are welcome to come along and support TPS.

OUTINGS

Ever hopeful that the weather will improve soon – your suggestions for club outings are welcomed. So if you know of any upcoming events or suitable locations please email me (link at the end of this newsletter) or let one of the Committee members know or you can always fill in the form on the Club Noticeboard.

Paul has already asked anyone interested in a group visit to the **Irving Penn Exhibition** (see February Newsletter) to let him know.

SPA GOLDEN JUBILEE DINNER

Tickets are still available from Tony Riley for the dinner on Friday 16th April at Reigate Manor Hotel. See February Newsletter for full details.

EXTERNAL EXHIBITIONS & COMPETITIONS

THE 2010 LONDON SALON OF PHOTOGRAPHY

'The aim of the London Salon is to exhibit only that class of photographic work in which there is distinct evidence of artistic feeling and execution'

Entries are invited for the **99th International Exhibition** celebrating its 100th anniversary since its formation in 1910 from the Linked Ring. Closing **date for entries 28th April, 2010**.

nb Un-mounted prints now accepted from UK exhibitors.

Entry form for 2010 now available from: <http://www.pin-sharp.demon.co.uk/index.html>

As usual the London Salon will be at the **COTTONS CENTRE, Cottons Lane, London. SE1 2QG. (Opposite London Bridge Station)** .

The Official Opening will be at 2.30 pm. on **SATURDAY 14th August 2010** and it will remain on display **until 27th August 2010**.

All enquiries contact Ann Miles 07710383586 or email: secretary@londonsalon.org
London Salon Website: www.londonsalon.org

ENGINEERING FOR LIFE

A Free to Enter UK Photography Competition with a £1000 cash prize and Generous runner up prizes which is open to all UK residents. The images to be displayed at a summer exhibition

The **Closing date** is: **31st May 2010**

'I write to alert you to a new photography competition, which members of your photography club may be interested in applying to.

The University of Cardiff (<http://www.cardiff.ac.uk>) and Graphic Science Ltd (<http://www.graphicscience.co.uk>), with support from EPSRC (<http://www.epsrc.ac.uk>) (the Engineering and Physical Sciences Research Council) are running a photography competition for all UK residents, designed to engage people with and celebrate the applications of engineering to health and quality of life.

Show us how developments in engineering have impacted your quality of life: from ensuring the health and safety of you and your family, increasing the ease with which you enjoy your lifestyle or through enhancing your sports performance. You don't need scientific knowledge or engineering expertise to enter this competition. Anybody can take part. We want you to look within your own lives and find out what the applications of engineering research mean to you and how they have impacted your lifestyle.

Entrants can submit their images under five categories:

- * Most creative interpretation of the brief
- * Best technical image
- * Best manipulated image
- * Best picture taken on a mobile phone
- * Under 16s.

Entrants can either complete the entry form on the back of the flyer and send it along with their image to Engineering for Life Photo Comp, The Sheilings, Felton Common, North Somerset, BS40 9YP. Or they can download an entry form online and email their submission to info@graphicscience.co.uk

To find out more and to download an entry form, visit the website:

<http://www.graphicscience.co.uk/engineeringforlife.html>

If you have any queries or would like further information, please do not hesitate to contact me.'

Yours Faithfully
Becky Williams

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OUT AND ABOUT

SUN LOUNGE, FAIRFIELD HALLS

Address: **Park Lane, Croydon CR9 1DG**

Dates: **Monday 8 - Saturday 13 March 2010**

Open: **Normal Fairfield Hours** (normally from 10am to 10pm)

Cost: **Admission free**

The **2010 Annual Exhibition** of Work by members of **Croydon Camera Club**.

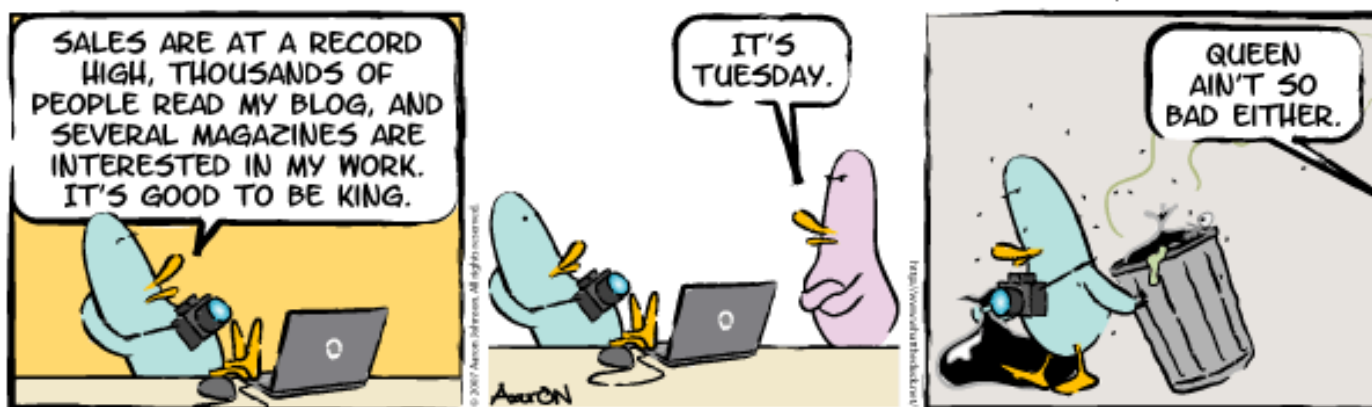
Croydon Camera Club stages its 2010 member's exhibition exactly **120 years** on from when the club was formed.

Since its first meeting on 10 March 1890 the club has met regularly without interruption, even during the two world wars. The exhibition will take place mid-way through a busy annual schedule of weekly events stretching from September to the end of July. The exhibition will be officially opened on Monday evening, 8 March. It features work from **27 members** representing all standards of photography from beginners to advanced workers with many years' experience

In addition to the 149 prints which make up the bulk of the material on display, it includes 34 slides and 60 images for show by digital projection at the opening, to which all SPA club members and their friends are welcome.

Every one is welcome to view the exhibition, which is to be judged by **Marcus Scott-Taggart**.

What The Duck



KENWOOD HOUSE

Address: **Hampstead Lane, NW3 7JR**

Dates: **Until Monday 5 April 2010**

Open: **11.30am-4pm Daily (inc Sundays)**

Cost: **Admission free**

Bus: **210 from Golders Green (or Finsbury Park) Underground Stations**

"Lost London 1870-1945":

An exhibition of almost 100 images, many never seen before, to accompany the release of a new book from Transatlantic Publishing with English Heritage, "Lost London 1870 - 1945".

Telling the story of the lost buildings and streets of London, this exhibition explores why some streets remain yet others have long disappeared from view. Accompanying the images will be two huge wooden Bell Jacks that survive from the bell tower of the long demolished Columbia Market. Depicting a world in transition, from the coaching inns and horse drawn city of the late Victorian age and through the 1920s and 30s to wartime devastation, the book and exhibition provide a unique opportunity to rediscover a "Lost London".

Kenwood House is set in tranquil parkland with panoramic views over London, Kenwood House boasts sumptuous interiors and important paintings by many great artists. Brewing magnate, Edward Cecil Guinness, first Earl of Iveagh, bought Kenwood House in 1925. Thanks to him, you can admire masterpieces by Rembrandt, Turner, Reynolds, Gainsborough and Vermeer. Admire the Suffolk Collection, with its magnificent full-length Elizabethan portraits and stunning costume details. Or take a turn outside, in parkland influenced by the great English landscape gardener, Humphry Repton. There are also lakeside walks and meandering woodland paths to explore and enjoy.

NATIONAL THEATRE - I

Address: **South Bank, SE1 9PX**

Dates: **Until Sunday 28 March 2010**

Open: **Mon-Sat 9.30am-11pm; Sun 12 noon-6pm**

Cost: **Admission free**

Sergei Paradjanov through the lens of Yuri Mechitov

To Yuri Mechitov, Paradjanov was not only one of the world's greatest filmmakers but also a close friend, an inspiring teacher and, quite simply, an extraordinary man.

This exhibition is composed of rarely seen photographs taken by Mechitov during their 11-year friendship, as well as some of the most famous pictures staged by Paradjanov himself.

The moments captured by Mechitov's camera reveal a kaleidoscope of amusing situations, contrasting moods, remarkable filmmaking occasions and expressive backdrops.

Yuri Mechitov has exhibited all over the world and has recently published Sergei Paradjanov: Chronicle of the Dialogue. This is the first showing of his work in the UK.

What The Duck



NATIONAL THEATRE - II

Address: **South Bank, SE1 9PX**

Dates: **Until Sunday 11 April 2010**

Open: **24 hours** – it's outside!

Cost: **Admission free**

From Congo with Love - portraits taken by Rankin

An exhibition focusing on the love and solidarity found in one of the world's worst conflict zones.

A collaboration between Oxfam and portrait photographer Rankin, the exhibition is inspired by the untold compassion of ordinary people surviving ongoing conflict in the eastern Democratic Republic of Congo. Eastern Congo is one of the most violent places in the world. Two million people are displaced, but the majority don't live in camps. Instead, they live with families who have opened their homes to those who have lost everything – in many cases complete strangers. Rankin met host families who were housing one to three other families in small, two-roomed homes. As well as looking at the kindness shown by Congo's host families, the portraits focus on other forms of love found in Congo, such as romantic love, mother's love and the pain of love lost. The portraits were taken on Rankin's second trip to Congo in late 2009, with the people photographed against the same trademark white background that Rankin uses with celebrity clients, such as Kate Moss and the Queen

SOMERSET HOUSE TRUST

Address: The Strand, London WC2R 1LA

Dates: 10 March 2010 to 6 April 2010

Open: 10 Mar - 06 Apr 2010 Tue - Fri 11:00 AM - 7:00 PM; Sat, Sun 10:00 AM - 6:00 PM

Cost: **Admission free**

A Positive View - Somerset House hosts this must-see annual photographic exhibition. Now in its third year, A Positive View brings together in London some of the best 20th and 21st century

photography from around the world. The exhibition and subsequent auction at Christie's are in aid of the homelessness charity Crisis, supported by HRH Prince William.

This museum-scale photographic exhibition features more than 100 rare and signed vintage works. The diverse exhibits encompass still-life, fashion, landscape, portraits and reportage.

For the first time, A Positive View includes work by contemporary artists from around the world including Korea, China, Japan and West Africa. In addition, there are pictures taken by people studying photography at Crisis education, training and employment centres in London and Newcastle.

A Positive View Highlights

- Corinne Day's iconic photograph of a young Kate Moss
- A stunning still life of Francis Bacon's Studio (2001) from Perry Ogden's 7 Reece Mews series
- Wim Wenders' classic Lounge Painting, Gila Bend, Arizona (1987)
- Two masterpieces by Henri Cartier-Bresson
- A rare landscape by Elliot Erwitt

Following the Somerset House exhibition, a Royal Gala reception and auction at Christie's will take place on 15 April. One hundred photographs will go under the hammer with 100% of the proceeds going to Crisis.

The exhibits were donated by the photographers, their representatives or estates. A strict selection process was undertaken by the A Positive View patrons and exhibition curator, Nadim Samman.



ATLAS GALLERY

Address: **49 Dorset Street, London W1U 7NF**

Dates: **12th March - 24 April**

Open: **Mon – Fri 10am – 6pm, Sat 11am -5pm**

Cost: **Admission free**

BLACKWATER - Large format photographs by Steve Macleod

Atlas Gallery will present Scottish photographer Steve Macleod's debut exhibition 'Blackwater'. Stunning, large-format colour prints depict the landscape surrounding the river Blackwater through seasonal changes and shifting light. Dark, ominous woodlands with deep shadows contrast with lush landscapes bathed in radiating light. Macleod uses the landscape as a vehicle to describe his state of mind, reflecting the extreme highs and lows he experiences. Taking inspiration from a long tradition of landscape photography, Macleod interprets the medium in a new, fresh way. The technically perfect prints are not only unique in their aesthetic but also rare in their production. The entire process from camera to finished print is controlled and mastered by the photographer

By methodically visiting the same sites along the river course, Macleod repetitively shoots the same subjects through the seasons in direct relation to the way he feels, translating his emotional state through the lens. Always waiting for just the right moment, shooting at dawn and dusk, until each object or detail of foliage is caught within its own atmosphere. A cathartic process, he uses the changes in light and atmosphere as a form of expression for his changing moods. During dark periods, he wades through a muddled mind, confused and frustrated. He finds solace in the landscape, engulfed in its sub-dawn greyness. Macleod's emotionally charged photographs of dark woodlands have a weight, sombre yet profoundly meditative. In stark contrast, the bleached out,

ethereal images represent the artist's high, frenetic moods. During these moments, Macleod pushes the boundaries of his photography. Objects become unreadable, and we are forced to squint into the glare. Lacy structures of trees are lost in a diaphanous milky haze.

Macleod has worked as a professional printer since the early 1990s with some of the world's leading photographers such as David Bailey and Mario Testino, collaborating and consulting beyond what is normally required. He has gained an international reputation in this area and published several books on the subject. This knowledge and experience is evident in his photographs, which are technically flawless. Working in a traditional way, he uses a weighty 5x4 Field camera and controls colour temperature and effects wholly within the camera, rather than through Photoshop. He uses early 1950s lenses, which are uncoated and lead to small aberrations, creating a softness in the image with elements of flare. He takes advantage of all the movements in the camera such as back-plate shift and lens tilt to abstract the composition, creating ambiguities of scale. Maintaining a narrow depth of field, elements of the foreground are often as sharp as the background. Large areas of the composition are blurred producing a sense of movement and an experience more akin to human memory and visual experience. In contrast, sections are captured in prosaic detail enticing the viewer into the depths of the image through the surrounding mist.



There are no signs of human presence in Macleod's landscapes, only adding to their dream-like state, summed up best in 'The Island of the Fay'. An ethereal image bathed in a deep purple light and velvet tones, its title taken from a story by Edgar Allen Poe about a fictional island paradise. This island can never be reached, the harder you search, the further away it becomes. True of the image itself that seems more impossibly beautiful, the longer you stare. Macleod's sublime images are a platform for contemplation. He remains true to his own inner visions and his desire to portray a world that was created from within himself.

Steve Macleod was born in Thurso, in the Scottish Highlands, 1965. He trained as an Engineer at Dounreay Nuclear Power Station before working offshore on Oil Platforms. In 1988, he decided to abandon this and pursue his interest in art and photography, and enrolled at Gray's School of Art in Aberdeen. Due to his interest in history and politics, Photojournalism became a natural choice and whilst still at college, he worked in Eastern Europe covering stories on social unrest and underground cultures. Macleod graduated in 1992 with a BA (hons) degree in Photography and the following year completed a Masters Degree in Photographic Theory and chemistry. After graduating, he moved away from Photojournalism but continued to work as a successful commercial photographer, and staged exhibitions of his personal photographic projects. Macleod currently works as Creative Director at Metro Imaging, London, whilst pursuing his personal photographic projects.

Thanks for reading, and Happy snapping,

Steve

1st March 2010

ps Don't forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, idea's, articles, events, exhibition details, etc. Send all contributions to: tps@elms42.freemove.co.uk

The views expressed in this Newsletter are not necessarily those of Tandridge Photographic Society which takes no responsibility for statements made in any article in this newsletter or for any matter arising there from.