Welcome to the February Newsletter.

**BRIGHTON REVISITED**
Fifty two years after the original Mods and Rockers invasion of Brighton, the TPS Mods (armed with their CSC's) and the TPS Rockers (armed with their DSLR’s) had a peaceful Out and About to the city. Here’s Adrian’s report of their outing:

Eight keen snappers braved the cold and snow on 17th January. Warming up with several coffees prior to splitting up in various directions, some visiting the ‘Pierdom’ exhibition in the Brighton museum whilst others headed for the Lanes, Pier and seafront.

After snapping for and hour of two, we all met at the Pier head to re-fuel at Harry Ramsden’s...(it would be rude not to eat fish and chips in Brighton). Suitably replenished we then dispersed in the opposite direction to that previously explored in the morning, the north Lane providing some interesting ‘Street’ photography. Finally on route back to the car, some of the group witnessed a murmuring of starlings just off the Pier, an incredible site.

Adrian
OUT AND ABOUT
The **February O&A** will be a mid-week outing on **Wednesday 10th** and will include a visit to the **Imperial War Museum** to see the **Lee Miller Exhibition** (Tickets £10, Concessions £7), and then off to find some suitable Southbank street subjects to keep us all occupied. **Please note:** Photography is strictly prohibited within the exhibition space.

Suggest we meet at **Waterloo station** at **10:30**, for coffee in the **Costa** opposite platforms 12 & 13.

* see:  [http://www.iwm.org.uk/exhibitions/iwm-london/lee-miller-a-woman-s-war](http://www.iwm.org.uk/exhibitions/iwm-london/lee-miller-a-woman-s-war)

**Nick**

March’s **O&A** will be on **Sunday 13th** to **Amberley chalk pits museum** (they’ve got a Sussex Beer festival on) and bit of Landscape stuff up on the downs (Burton down, Whiteways, Camp hill etc.) or WWT Arundel. Amberley is trainable for those who want to take part in the festival, or we can car share.

**Nb** There is now a **TPS Out & About Flickr Group** at:  [www.flickr.com/groups/tpsoutings](http://www.flickr.com/groups/tpsoutings) for members to post their photos taken on O&A events.

**Adrian**

PAGB NEWSLETTERS
The latest PAGB e-news newsletter can be found here:

PAGB e-news 153:  [www.pagbnews.co.uk/newsletter/issue-153](http://www.pagbnews.co.uk/newsletter/issue-153)

PAGB e-news 153 Extra:  [www.pagbnews.co.uk/newsletter/issue-153-extra](http://www.pagbnews.co.uk/newsletter/issue-153-extra)

PAGB e-news 154:  [www.pagbnews.co.uk/newsletter/issue-154](http://www.pagbnews.co.uk/newsletter/issue-154)

PHOTOGRAPHY NEWS
The latest issue of Photography News are available via this link:


With more new kit announcements than you’ve had hot dinners (this week!), Photography News has all the latest launches you want to read about – Fujifilm, Nikon, Canon and Olympus are all boasting new cameras and lenses. There’s a first look at Fujifilm’s new X-series camera, the X-Pro2, as well as more kit tests than you’ve had cups of tea (today!), covering monitors, software, lenses and printers. Plus, of course, the next round in Camera Club of the Year, winners, opinions and club news. And not to forget the gear of the year awards.
NEW YORK PUBLIC LIBRARY
The New York Public Library has released more than 180,000 digitized items into the public domain, making them freely available for anyone to use for any purpose. These items include scans of manuscripts from well-known authors, copies of sheet music, more than 40,000 stereoscopic photographs and more than 20,000 atlases and maps.

The NYPL announced the release last week, saying it "represents both a simplification and an enhancement of digital access to a trove of unique and rare materials." The materials are available as high-resolution downloads through the library's public domain remix. As of this latest release, there are 672,186 digitizations available in the NYPL Digital Collections.
See: http://publicdomain.nypl.org/pd-visualization/

INVITATIONS

RSPB EAST SURREY GROUP
The next meeting of the RSPB East Surrey Group is on Wednesday 10th February and will be "Out of the Amazon" by Swapnil Kumbhojkar. Appreciate some of the amazing birds that live in the Peruvian rain forests. The meetings are held in the White Hart Barn, Godstone, starting at 8pm. Visitors fee £3.

HANGING AROUND

ATLAS GALLERY
Address: 49 Dorset Street, London W1U 7NF.
Dates: February
Open: Monday – Friday 10am – 6pm. Saturday 11am - 5pm
Cost: Admission free
Web: www.atlasgllery.com
CHECK WEBSITE FOR DETAILS OF THE EXHIBITION

BEETLES+HUXLEY GALLERY
Address: 3-5 Swallow Street, London W1B 4DE
Dates: 26th January to 20th February
Open: Monday - Saturday 10am - 5.30pm
Cost: Admission free
Web: www.beetlesandhuxley.com

JOEL MEYEROWITZ: CAPE LIGHT
See January Newsletter for details.

And then:

Dates: 24th February to 19th March

STEVE MCCURRY
Showing a cross-section of works from his long career, the exhibition will be an opportunity to view McCurry's most iconic images in London this February. Having travelled the globe for over thirty years, McCurry is a veteran photojournalist who has photographed warzones, burning oil fields, refugee camps, ship breaking yards and monsoons all over the globe.

McCurry was born in 1950 and grew up in Philadelphia. During a gap year, he spent several months in Stockholm, Amsterdam and the Middle East before going to the College of Arts and Architecture at Pennsylvania State University to study filmmaking. Whilst studying he started taking photographs for the
After graduating he worked for a local newspaper but was quickly taken by the urge to travel. He made his first of countless trips to India in 1978 and immediately fell in love with the subcontinent. In 1979 the Soviet-Afghan War broke out and Western journalists were banned from Afghanistan. McCurry crossed the border into the country from Pakistan, disguised in native garb. Travelling with local militia fighters, known as the mujahideen, he documented the human cost of the Afghan-Soviet War. Smuggling his rolls of film out of Afghanistan by sewing them into his clothes, McCurry photographed the mujahideen in armed combat and on the move across the country. His photographs of the conflict were published in The New York Times and Time magazine. They were some of the first images of the conflict to emerge from the country and won him the Robert Capa Gold Medal for the Best Photographic Reporting from Abroad.

Over the next three decades McCurry travelled the world, seeking the most spectacular places from which to report picture stories. He has undertaken extended projects in Afghanistan, Tibet and India but the subject of each photograph holds its own significance for him. As he has said, what is important to my work is the individual picture. I photograph stories on assignment, and of course they have to be put together coherently. But what matters most is that each picture stands on its own, with its own place and feeling.' He has reported on a vast number of international and civil conflicts including the Iran-Iraq War, the Lebanon Civil War, the Cambodian Civil War, the Gulf War and the Afghan Civil War. Instead of photographing combat, McCurry tends to focus on the human cost of political and social issues, often producing arresting portraits and figure studies.

A highlight of the exhibition is McCurry's most well known portrait, known as the Afghan Girl, which became one of the most iconic images of the twentieth century after it was featured as cover of National Geographic magazine. In 1984 McCurry was approached by the magazine to photograph the refugee camps along the Afghan-Pakistan border. In the Nasir Bagh camp, McCurry recalls: I spotted this young girl, whose name I learned years later was Sharbat Gula. She had an intense, haunted look, a really penetrating gaze and yet she was only about twelve years old. She was very shy, and I thought if I photographed other children first she would be more likely to agree because at some point she wouldn't want to be left out. I guess she was as curious about me as I was about her, because she had never been photographed and had probably never seen a camera. After a few moments she got up and walked away, but for an instant everything was right the light, the background, the expression in her eyes.' The photograph shot McCurry to international acclaim and has become the human face of conflict in the Middle East. However, the famous image was not originally chosen for publication. Another showing the young girl covering her lower face with her shawl was picked by McCurry, but the magazine's editor, Bill Garett, reviewed the seconds' from McCurry's shots and decided that the now-famous image should be used for the magazine's cover. Both images will be on display in the exhibition.

Other highlights include dramatic photographs of fishermen using stilts to catch fish in Weligama, Sri Lanka, and camels in search of water, silhouetted against Kuwait's burning landscape during the Gulf War. A selection of McCurry's extensive work in India and Tibet will also be on display. McCurry's coverage of the September 11th 2001 attacks on the World Trade Centre, New York, which has become a key document of the terrorist attacks, will also feature.

**GETTY IMAGES GALLERY**

**Address:** 46 Eastcastle Street, London, W1W 8DX.

**Dates:** 22nd January - 20th February

**Open:** Mon - Fri 10am - 6.30pm

**Cost:** Admission free

**Web:** [www.gettyimagesgallery.com](http://www.gettyimagesgallery.com)

**YEAR IN FOCUS 2015**

From the refugee crisis in Europe to the deadly earthquake in Nepal, race riots in the US to terror attacks in France and Tunisia, our editorial team went to great lengths to capture this year's decisive moments. We were backstage at the Oscars, in the front row at Paris Fashion Week, at the Formula 1 winners podium and on the touchline at the Rugby World Cup. Through our archive, we marked the 70th anniversary of the atomic bombings of Hiroshima and Nagasaki and 50 years since the Civil Rights March to Montgomery and Martin Luther King's address there.

With imagery widely recognised as the universal language and the driving force behind the most popular websites, platforms and apps, it is more important than ever for our
photojournalists to capture events like these and tell the stories that represent our time. These pictures inspire, evoke emotion, drive people to action and expose truth.

But while imagery becomes widespread in our digital world, the work of the photojournalist has only become more challenging. Apart from the technical side of their work as masters of light, colour and composition, our photographers are equally expert at building relationships in tough situations – tapping into their natural empathy, curiosity and trustworthiness. They are creative people, continuously seeking new ways to draw attention to our planet's most important news, while at the same time often becoming targets for those who wish to extinguish the freedom of the press. At the time of writing this, the Committee to Protect Journalists confirmed 47 journalists had been killed in 2015 in direct reprisal for their work, with 16 others killed with an unconfirmed motive. Getty Images, together with other great media organisations and the CPJ, maintains our commitment to combatting these trends. These atrocities are completely unacceptable.

**IMPERIAL WAR MUSEUM**
Address: Lambeth Road, London SE1 6HZ
Dates: until 24th April 2016
Open: Daily: 10am - 6pm
Cost: £10, Concessions £7
Web: [www.iwm.org.uk/exhibitions/iwm-london/lee-miller](http://www.iwm.org.uk/exhibitions/iwm-london/lee-miller)

**LEE MILLER: A WOMAN'S WAR**
The exhibition explores the impact of the Second World War on women's lives through the photography of Lee Miller, one of the most important female war photographers of the twentieth century. This exhibition is the first to address Miller's vision of gender and features many photographs, objects, art and personal items never before seen on display.

**LITTLE BLACK GALLERY**
Address: 13A Park Walk, London SW10 0AJ
Dates: 19th January to 27th February
Open: Monday - Friday: 11am - 1pm and 2 - 6pm, Saturday: 11am - 4pm
Cost: Admission free
Web: [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com)

**GENTLEMEN PREFER BLONDES – MARILYN MUNROE by MILTON H. GREEN & DOUGLAS KIRKLAND**
For over four decades, Milton H. Greene (1922-1985) made his mark as one of the most celebrated photographers in the world. Born in New York, Greene began taking pictures at the early age of 14. He apprenticed with photographers Eliot Elisofon and Louise Dahl-Wolfe. By age twenty-three, he was referred to as "Color Photography's Wonder Boy."
See January Newsletter for more details.

**NATIONAL MARITIME MUSEUM**
Address: Royal Observatory, Park Row Greenwich Church Street, London SE10 9NF
Dates: Until 26th June
Open: Daily 10am – 5pm
Cost: Free
Web: [http://www.rmg.co.uk/whats-on/events](http://www.rmg.co.uk/whats-on/events)

**INSIGHT ASTRONOMY PHOTOGRAPHER OF THE YEAR**
See the awesome winning images from the Astronomy Photographer of the Year 2015 competition at the Astronomy Centre, Royal Observatory Greenwich.

Insight Astronomy Photographer of the Year is the biggest international competition of its kind, annually showcasing the most beautiful and spectacular visions of the cosmos shot by astrophotographers worldwide. The competition is organised by the Royal Observatory Greenwich in association with Insight Investment and BBC Sky at Night Magazine.

Meet the experts at our season of space photography events and learn how you can take award winning photos of planets and stars using a mobile phone!
NATIONAL PORTRAIT GALLERY
Address: St Martin's Place, London WC2H 0HE.
Dates: until 21st February 2016
Open: Daily 10am - 6pm Thurs & Fri open until 9pm
Cost: £4, Concessions £3
Web: www.npg.rg.uk

THE TAYLOR WESSING PHOTOGRAPHIC PORTRAIT PRIZE 2015
The Taylor Wessing Photographic Portrait Prize 2015 is the leading international competition which celebrates and
promotes the very best in contemporary portrait photography from around the world. The selected images, many of
which will be on display for the first time, explore both traditional and contemporary approaches to the photographic
portrait whilst capturing a range of characters, moods and locations. With over 2,200 entries, this year’s Prize
continues to uphold its reputation for a diversity of photographic styles submitted by a range of photographers, from
gifted amateurs to photography professionals, all competing to win one of the four prestigious prizes including the
£12,000 first prize.

And

Dates: 11th February to 22nd May
Open: Daily 10am - 6pm Thurs & Fri open until 9pm
Cost: Tickets with donation £19 / Concessions £17.50
Tickets without donation £17 / Concessions £15.50

VOGUE 100
A Century of Style will showcase the remarkable range of photography that has been commissioned by British Vogue
since it was founded in 1916, with over 280 prints from the Condé Nast archive and international collections being
shown together for the first time to tell the story of one of the most influential fashion magazines in the world. This
exhibition has been organised by the National Portrait Gallery, London in collaboration with British Vogue as part of the
magazine's centenary celebrations.

NATURAL HISTORY MUSEUM
Address: Cromwell Road, London, SW7 5BD.
Dates: until 10th April 2016
Open: 7 days 10am - 5.50pm.
Cost: Adults £13.50, Concessions £6.75
Web: www.nhm.ac.uk

WILDLIFE PHOTOGRAPHER OF THE YEAR
From intimate portraits to dramatic landscapes, see how photographers’ passion for the natural world produces
startling images and compelling narratives. Enjoy more than 100 of the best nature photographs exhibited on sleek
backlit panels. Explore how new categories introduced this year have encouraged photographers to think differently
about the way they tell stories and use innovative technologies. Look out for your chance to choose your own Wildlife
Photographer of the Year winner with our People’s Choice vote, also launching 16 October.
See more at: www.nhm.ac.uk/visit/wpy.html and to book tickets.

PHOTOFUSION GALLERY
Address: 17a Electric Lane, London, SW9 8LA.
Dates: 11th February to 10th March
Open: Monday to Saturday 11am to 18.00
Cost: Admission free
Web: www.photofusion.rg

SKIN&BLISTER
Skin&Blister: Collective of female photographers including Sophie Davis, Francesca Oldfield, Laura Solomons, Alex
Wheeler, Louise Oates, Marta Gut, Dafne Salis.

Skin&Blister is a collective of 7 female photographers who graduated from London College of Communication in 2012.
They formed the collective to create a dynamic and supportive environment through which to continue sharing ideas,
discussions and critiques, make work, generate exhibition opportunities and curate shows. They have participated in a
number of UK and international photography exhibitions, curated shows and featured in publications including the
Guardian, Dazed & Confused and Hunger TV. Their work explores female identity and is part of a lively and growing
realm of re-imagining the “collective” by young women utilising a variety of public platforms to question female
perception in today’s image-driven culture.
PHOTOGRAPHERS GALLERY
Address: 16 - 18 Ramillies Street, London W1F 7LW.
Dates: 22nd January to 3rd April
Open: Mon - Sat 11am - 6pm, Thurs 11am - 8pm, Sun 12noon - 6pm.
Cost: £3, Concession £2.50 (nb Free entry before Noon)
Web: http://thephotographersgallery.org.uk/

SAUL LEITER
It’s only recently that Saul Leiter (1923-2013) has received due recognition for his pioneering role in the emergence of colour photography. He moved to New York intent on becoming a painter, yet ended up working for magazines such as Harper's Bazaar, Elle and British Vogue and became known for his impressionistic colour street scenes.

As early as 1946, and thus well before representatives of the 1970s new colour photography school (such as William Eggleston and Stephen Shore), Leiter was using Kodachrome colour slide film for his free artistic shots, despite it being despised by artists of the day.

"When we do not know why the photographer has taken a picture and when we do not know why we are looking at it, all of a sudden we discover something that we start seeing. I like this confusion." Saul Leiter

And same dates and same cost:

Rosângela Rennó
This first major UK solo installation by acclaimed Brazilian artist Rosângela Rennó presents images from the salvaged archives of photojournalist Aurelio Gonzalez and uses 20 analogue projectors.

Taken between 1957 and 1973 it’s drawn from 48,626 negatives that were hidden between the walls of the Communist El Popular newspaper to prevent them being seized before the military coup and which were only rediscovered by chance 30 years later.

Rennó highlights the overlooked narratives of everyday protagonists during a time of great social and political upheaval in Uruguay and throughout Latin America. She addresses the phenomena of national amnesia surrounding historical events, born out of the censorship imposed by the military regime, and aims to reintroduce these images into a present day context.

And same dates and same cost:

THE EASTER RISING 1916 SEAN SEXTON COLLECTION
This exhibition investigates the significant role played by photography in informing the national consciousness that led to Irish independence, using the 1916 rebellion as a central focal point. It features approximately eighty rarely seen photographs and ephemera, including souvenir postcards, albums, stereoscopic views, press and military photographs.

The exhibition encompasses a broad range of photographic documents of key events during the transformative years between the 1840s and 1930s. These include portraits of executed leaders, scrapbooks, collages and images of rebellion sites collected as memorabilia. Issues of authenticity and manipulation are explored in images of evictions and military drills - possibly staged for the camera. The contribution of women as active participants in the Rising is also addressed, as well as the women who practiced photography early in its development.

These photographic documents were utilised both by those fighting for and against autonomy from Westminster. For Nationalists, eviction images provided tangible evidence of British oppression, while pictures of Ireland's pre-colonial archaeological monuments and contemporary rural life bolstered nationalist sentiments.

Conversely, British authorities and the Unionists in Northern Ireland circulated images of the Ulster Volunteer Force and loyal Irish recruits fighting on the front lines of WWI. These images were used to quash rumours of German support for Irish independence and to pave the way for the potential introduction of conscription.

Due to the complicated, costly and cumbersome nature of photography, when the rebellion finally broke out on 24 April 1916, the action itself was largely undocumented. Most of the surviving images were taken in the immediate aftermath and nearly all concentrate on the hostilities in and around the General Post Office on O’Connell St (then Sackville St). These stark scenes depict a bombed-out shell of Dublin, routinely referred to pre-rebellion as ‘the second capital of the Empire’.

Following six days of fierce clashes in which hundreds were killed and injured, the largely outnumbered rebel militias surrendered. Martial law was imposed across Ireland and leaders of the uprising were summarily executed. Before long their portraits, alongside photos of the site of execution in the prison yard at Kilmainham Jail, became widely available and informed a fresh groundswell of support for the Republican movement.

Subsequently, and in the brief lead up to the Civil War, photography played an extraordinarily powerful role in establishing archetypes such as the hunger striker, rebel, martyr, traitor and spy, while also elaborating on the Nationalists’ narratives which informed the new Irish Free State.
ROYAL GEOGRAPHICAL SOCIETY
Address: 1 Kensington Gore, South Kensington, London SW7 2AR (main entrance on Exhibition Road)
Dates: until 28th February 2016 - Closed 24th until 4th January.
Open: 10am – 5pm Daily (4pm Saturday & Sunday)
Cost: Free
Web: www.rgs.org

THE ENDURING EYE: THE ANTARCTIC LEGACY OF SIR ERNEST SHACKLETON & FRANK HURLEY
The Society will celebrate the centenary of the Imperial Trans-Antarctic Expedition (1914-17) led by Sir Ernest Shackleton – better known today as the Endurance expedition – with an innovative new exhibition.
To mark the centenary of the crushed Endurance sinking below the sea ice of Antarctica on Sunday 21 November 1915, the exhibition will be inspired by glass plate negatives of the expedition, selected and saved from the ice by expedition photographer Frank Hurley and Sir Ernest Shackleton, and never previously seen by the public.
See November Newsletter for full details.

SCIENCE MUSEUM
Address: Floor B, Science Museum, Exhibition Road, South Kensington, London, SW7 2DD
Dates: until 10th February
Open: 10am – 6pm Daily
Cost: £10 (Seniors 60+ £7)
Web: www.sciencemuseum.rg.uk

LEONARDO DA VINCI: THE MECHANICS OF GENIUS
A visually stunning and interactive exhibition which highlights the immense talent that sparked Leonardo’s reputation as an exceptional mind and enduring inspiration in the fields of engineering and art. The exhibition takes the machines that Leonardo drew and exquisitely reinterprets them in three-dimensional models, including weapons, diving apparatus and flying machines.
WHAT Leonardo DIDN'T invent photography – are you sure . . .

Also:

SCIENCE MUSEUM
Address: Media Space, Science Museum, Exhibition Road, South Kensington, London, SW7 2DD
Dates: until 28th March 2016
Open: 10am – 6pm Daily
Cost: See below
Web: www.sciencemuseum.rg.uk

GATHERED LEAVES: PHOTOGRAPHS BY ALEC SOTH (Cost: £8 (Seniors 60+ £7)) and JULIA MARGARET CAMERON: INFLUENCE AND INTIMACY Cost: Free
See October Newsletter for more details of these exhibitions.

SOMERSET HOUSE
Address: Great Arch Hall, South Wing, Strand, London, WC2R 1LA
Dates: until 10th January
Open: 10am – 6pm daily
Cost: Admission free
Web: www.somersethouse.org.uk

THROUGH A LENS: SAUL LEITER AND CAROL
New York in the 1950s is often thought of as a black and white city. Yet, where many photographers of the period saw in monochrome, Saul Leiter (1923-2013) saw in vivid colour. Trained as a rabbi and subsequently as a painter, Leiter is recognised as one of the pioneers of colour photography. His lyrical images capture the beauty and mystery of the city - in soft reflections and dark shadows, the intense colour of neon light, or the glimpse of a face seen through a rain streaked window. This display demonstrates the continuing influence of Leiter’s photography through its pairing with the cinematography from the film CAROL. Acclaimed Director Todd Haynes and Cinematographer Ed Lachman found within Leiter a unique vision of mid-century New York to draw upon for their story. "It has become de rigueur to refer to his work now, but very few people really bring the intersection of art and photography into such a clear and vivid language as Saul Leiter” Todd Haynes, Director of Carol
See also Saul Leiter: Retrospective at The Photographers’ Gallery (22 January – 3 April 2016)
Performing for the Camera
Serious performance art, portraiture, or just simply posing for the camera? What does it mean to perform for the camera? Photography has been used to capture performances since its invention – from the stars of the Victorian stage to the art happenings of the 1960s, and today’s trend for selfies.

With over 50 seminal photographers on display, the exhibition explores the relationship between photography and performance, engaging with serious, provocative and sensational topics, as well as humour, improvisation and irony. It shows how photographs have captured performances by important artists including Yves Klein and Yayoi Kusama, and ground-breaking collaborations between photographers, performers and dancers. It looks at how artists including Francesca Woodman, Erwin Wurm and others have used photography as a stage on which to perform, and how figures from Cindy Sherman and Hannah Wilke to Marcel Duchamp and Samuel Fosso have used photography to explore identity.

From marketing and self-promotion, to the investigation of gender and identity, to experiments with the self-portrait, Performing for the Camera brings together over 500 images shown in series, including vintage prints, large scale works, marketing posters and artists working with Instagram. It is a wide-ranging exploration of how performance artists use photography and how photography is in itself a performance.

Julia Margaret Cameron
To mark the bicentenary of the birth of Julia Margaret Cameron (1815-1879), one of the most important and innovative photographers of the 19th century, the V&A will showcase more than 100 of her photographs from the Museum’s collection. The exhibition will offer a retrospective of Cameron’s work and examine her relationship with the V&A’s founding director, Sir Henry Cole, who in 1865 presented her first museum exhibition and the only one during her lifetime. See January’s Newsletter for more details.

Landscape Photographer of the Year
The Landscape Photographer of the Year competition, now in its seventh year.

Thanks for reading, and happy snapping,

Steve

PS Don’t forget, this is YOUR News Update, and I welcome any contributions from members. Send me your: comments, ideas, articles, events, exhibition details, etc. Send all contributions to: newsletters@tpsinfo.org.uk