



TPS

TANDRIDGE PHOTOGRAPHIC SOCIETY

Your friendly, local
camera club, helping
you **take better photos**

NOVEMBER 2017 NEWSLETTER

OUT & ABOUT – THE FIRST FOR THE 2017-18 SEASON

9 members, including 3 new members met at the GreenRooms Godstone at 9:45 for a hearty breakfast prior to a photographic wander around the paths and ponds of Godstone, Various pics were taken and some of us used the opportunity to take pics for the Natural History competition.

A debrief was held at the Hare and Hounds prior to everybody going their separate ways about 2pm

The next O&A will be at Portsmouth Dockyard on Saturday 2nd December. This will be for the dockyards Victorian festival of Christmas. Transport/potential accommodation TBC, see Adrian if interested. <http://www.historicdockyard.co.uk/victorian-festival-of-christmas-2017>. Tickets, and therefore commitment, required.

If anyone has any ideas of places they think the wider club should visit, please contact Adrian.

Photos © Adrian Buswell



2017 TRIPARTITE COMPETITION

This year's Tripartite Competition with **Selsdon CC & Sevenoaks CC**, will be held on **Friday 24th November at 7.30pm**. This year's hosts are Selsdon CC who meet at **The Methodist Halls, 102 Limpsfield Road, Sanderstead, CR2 9EE**. The judge this year will be **Gerald Kitiyakara** LRPS

All members are encouraged to come along and support TPS.

SPA AGM AND INDIVIDUAL PRINT & PDI COMPETITION

The Surrey Photographic Association Individual Print & PDI Competition (Open and Nature) took place following the **AGM** on **Saturday 21st October 2017**. The winning images and the Judges Choices can be seen at: http://surreypa.org.uk/?page_id=1171

PAGB NEWSLETTERS

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

PAGB e-news 192: <http://tinyurl.com/ybn8auch>

PAGB e-news 193: <http://tinyurl.com/ycwnn5vh>

PAGB e-news keeps you bang up to date with all PAGB events, competitions and results and is usually published every 2 or 3 weeks. PAGB are very happy to add all club members! Just use the Sign Up When you sign up your address will be retained confidentially and securely and you will be sent a personal notification for each issue of e-news. Your address will never be made available to any commercial organisation, nor will it ever be used for any other purpose than sending e-news and related supplementary information.

PHOTOGRAPHY NEWS

The latest issue of Photography News (49) is available online at:

<https://issuu.com/brightpublishing/docs/pn49>

NIK COLLECTION - UPDATE

DxO, one of the most innovative companies in consumer imaging, announces the acquisition of the Nik Collection assets from Google. DxO plans to continue development of the Nik Collection. The current version will remain available for free on DxO's dedicated website, while a new version is planned for mid-2018.

"The Nik Collection gives photographers tools to create photos they absolutely love," said Aravind Krishnaswamy, an Engineering Director with Google.

"We're thrilled to have DxO, a company dedicated to high-quality photography solutions, acquire and continue to develop it."

"We are very excited to welcome the Nik Collection to the DxO family," said Jérôme Ménière, CEO and founder of DxO.

"DxO revolutionized the image processing market many times over the years with its innovative solutions, and we will continue to do so with Nik's tools, which offer new creative opportunities to many photographers. The new version of our flagship software DxO OpticsPro, which is available as of now under its new name DxO PhotoLab, is the first embodiment of this thrilling acquisition with built-in U Point technology."

About the Nik Collection

The Nik Collection is composed of seven desktop plugins for Adobe Lightroom and Photoshop that provide a powerful range of photo editing capabilities. The current line up of the Nik Collection includes:

- Analog Efex Pro: Applies film-era camera, lens, and film simulations to digital images
- Color Efex Pro: A comprehensive set of filters for color correction, retouching, and creative effects
- Dfine: Noise reduction software for camera-specific digital images
- HDR Efex Pro: Specialized program for processing HDR pictures
- Sharpener Pro: Image sharpening for digital images
- Silver Efex Pro: Black & White conversion of images with darkroom-inspired controls
- Viveza: Selectively adjusts image color and tonality without complicated masks or selections

About DxO

For well over a decade, DxO has been developing some of the world's most advanced image processing technologies, which have enabled over 400 million devices to capture the highest quality images achievable. DxO designs and manufactures the DxO ONE, a connected, miniaturized, and pro-quality camera for iPhone and iPad that has revolutionized the world of mobile photography. DxO also develops DxO PhotoLab, previously DxO OpticsPro, as well as other image processing software for Mac and PC, all of which have been acclaimed by top photographers the world over.

DxO is a registered trademark of DxO Labs. Other trademarks and trade or brand names may be used in this document to refer to either the third - party owners of trademarks or to their products. DxO Labs makes no claims whatsoever with respect to the registered trademarks and brand names of third parties.

INVITATION

THE PHOTOGRAPHIC ANGLE

As you may know the Photographic Angle's 'submit to exhibit' process was updated with the launch of the new website and throughout the year we choose a selection of your best competition entries for inclusion in one of our future photographic exhibitions. Our latest theme '**Patterns**' is currently in the curation process and we wanted to give you a chance to be a part of it!

TPA currently tours the country with around 15 different exhibitions which all showcase contemporary work submitted by students, graduates and enthusiasts of the art of photography. The exhibitions are free, and travel across the UK, transforming empty spaces into temporary galleries.

If you'd like to have your work considered for inclusion in our latest theme, please could you send us high resolution versions of your work for consideration.

The final images will be printed on a canvas 2m x 2m so the file size will need to be 300dpi with the longest side set to 50cm.

Please name each file in the following format: Surname_First name_Image title. In addition please could you provide us with the location that the image was taken.

The Photographic angle covers all costs for the exhibition of photographic artwork, including; the printing, mounting and advertisement for its exhibitions.

Please note that due to the high volume of emails we tend to receive, only successful entrants will be contacted informing them of their success.

For more information, please go to <http://thephotographicangle.co.uk/exhibitions/>

If you are interested in being involved, please visit <https://www.wetransfer.com/> and send your files to ruth@thephotographicangle.co.uk alternatively if you have any further questions please feel free to contact me and I'll get back to you as soon as possible.

Many Thanks,

Ruth Adams

Head of Design

SUBMIT TO EXHIBIT TERMS AND CONDITIONS:

TPA will cover the cost of exhibiting your work, at its exhibitions, if selected.

All entries must be the sole original work of the entrant and must not infringe the rights of any other party.

Entrants will retain copyright in the photographs that they submit to TPA. However by entering the submission process all entrants grant TPA the right to reproduce, without payment, for any purpose at any time in any media, with or without attribution for publicity and promotional purposes in any connection with the charity's work.

Entrants under the age of 18 years need to have the consent of their parent and/or guardian to enter. Each entrant must ask the permission of a parent and/or guardian to enter. It is the responsibility of each entrant, plus the entrant's parent and/or guardian to ensure that they have read and abide by these Rules. By submitting an entry, the entrant and the entrant's parent and/or Guardian agree to the Rules, that the entry complies with the Rules and that the parent and/or guardian will be liable to TPA and their licensees in respect of any damage or losses incurred as a breach of the Rules by the entrant.

TPA may hold and process personal information which you are supplying in relation to your submission. TPA will only ever use personal details for the sole purpose of identifying them as the author of any entry. By entering, entrants will be deemed to have agreed to be bound by these Rules and TPA reserves the right to exclude any entry at any time, and at its absolute discretion

HANGING AROUND

BEETLES+HUXLEY GALLERY

Address: **3-5 Swallow Street, London, W1B 4DE.**

Dates: until **Thursday 16th November**

Open: **Monday - Saturday, 10am - 5.30pm**

Cost: **Admission free**

Web: www.beetlesandhuxley.com

MASTERS OF PHOTOGRAPHY 2017

B+H will be exhibiting a survey of 30 masterpieces by leading photographers of the twentieth and twenty-first centuries. The exhibition will contain rare and collectable prints by some of the world's most influential photographers. Each photograph has been chosen for its significant role in the history of the medium. With a strong emphasis on the rarity and quality of the print, the exhibition consists of important images by artists from Gustave le Gray to Richard Learoyd.

Photographers featured are:

Berenice Abbott, Diane Arbus, Richard Avedon, Sir Cecil Beaton, Bernd And Hilla Becher, Erwin Blumenfeld, Henri Cartier-Bresson, Alfred Eisenstaedt, Frederick H Evans, Gyula Halasz, Horst P Horst, Andre Kertesz, Dorothea Lange, Gustave Le Gray, Richard Learoyd, Peter Lindbergh, Irving Penn, Robert Polidori, William Eugene Smith, Edward Steichen, Alfred Stieglitz, Josef Sudek, Frank Thiel, Carleton E. Watkins and Edward Weston

FLOWERS GALLERY

Address: **82 Kingsland Road, London E2 8DP**

Dates: **Friday 17th November to Saturday 13th January 2018**

Open: **Tuesday – Saturday 10am - 6pm**

Cost: **Admission free**

Web: www.flowersgallery.com

NADAV KANDER: DARK LINE -THE THAMES ESTUARY

British photographer Nadav Kander is best known for Yangtze - The Long River, for which he earned the prestigious Prix Pictet award in 2009. His ongoing series, Dark Line - The Thames Estuary, is a personal reflection on the landscape of the River Thames at its point of connection with the sea, through atmospheric images of its slow-moving dark waters and seemingly infinite horizons. Kander's increasingly abstracted photographs describe the landscape through minimal compositions and a painterly layering of tones that appear to stain or bleed through the photographic surface, conveying an inner experience parallel to that of the visible world.

The landscape of the Thames Estuary, studded with marshes and quicksand, resists settlement and remains hostile to the wary visitor. Drawn to a sense of concealment within this environment, Kander's photographs are shaped by the psychogeography of the estuary, echoing the shrouded histories embedded in the silt of the river. Images of heavy skies and dark, turbulent waters summon memories of the toil and grit of the many thousands who have worked the river since Roman times, and recall the grimness of its history - of pirates roaming the waters, and ships sunk in battle.

Once known as the busiest trading route in the world, the estuary waters of the River Thames open out towards the great Continental trading rivers of Europe, and the world beyond. Although many of these images were photographed long before the ideas of separation from Europe became reality, the brooding sense of isolation now suggests borders and boundaries rather than points of connection. Bleeding into darkness, Kander's images of the river's continual flow harbour a lingering sense of loss and longing, of uncertain futures.

Making repeated journeys along the banks of the estuary over a period of more than two years, Kander determined his starting points from historic sites or points of interest, such as disused artillery forts and quarries. From these locations, he followed an intuitive path, often guided by evidence of an abiding human imprint. From the mysteriously-named and sparsely-populated shores of the Hoo Peninsula, the distant horizon is broken by the dramatic, cathedral-like presence of Kings North Power Station and the giant cranes emerging from the mist across from Grain Marshes. Smaller figurative elements such as abandoned structures and boats falling into ruins on the river banks hint at a pervading sense of desolation on a human scale.

Kander attributes much of the philosophy behind his practice to his interest in Chinese Shan Shui scroll paintings (literally translated as mountain and water), which conjure the mystical drama of the natural world, balancing the minutiae of daily life against the infinity of the cosmos. The scroll-like vertical format of works in the series reflects the proportions of the human body, demanding that the works be experienced physically. Presented low to the ground, they evoke a sense of weightlessness, inviting the viewer to 'step off' into the image. Several works are presented as diptychs or triptychs, implying the passage of time and timelessness, echoing the river's perpetual cycle of change and renewal.

In the production of *Dark Line*, Kander's slower method of working has mirrored the pace of the river, developing a reductive abstract language to replace the ultra-realism of photography. Kander says: "Today's popular imagery is in some ways replacing language. People speak of their 'snapchat story' and emojis replace longer writing forms describing emotion. I wish to make work that does not literally describe what is in front of me. I do not wish to focus my lens and capture a millisecond of realistic information. I am moving away from common perceptions that photographs are the result of a lens that 'focuses sharply' on what is in front of it."

GETTY IMAGES GALLERY

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

Dates: until **4th November**

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

Cost: **Admission free**

Web: www.gettyimagesgallery.com

SENSE OF PLACE

After visiting the site of her childhood home, Gertrude Stein famously wrote, "...there is no there there." As Stein went on to explain, the places we occupy are often unremarkable and mundane; it is the interactions in these places (or their memory) that define them for individuals. In photographic terms, every location has the potential to be recorded: light meeting subject can happen anywhere. For the five photographers shown here, however, the role of location takes on an added weight.

Alan Powdrill's photographs are portraits of unseen subjects. A modest table for two awaits diners; a lorry overnights at a petrol station; a pair of wedding bouquets are thoughtlessly tossed on a sofa. Absent people, these quiet tableaux are heavy with subtext. On the other hand, Brit Worgan's scenes from Phoenix's annual Gay Rodeo completely avoid metaphor. The rodeo's participants stage their own version of a familiar Western ritual in order to challenge cultural norms and make a strong statement of belonging.

Hamada Hideaki uses the camera as a memory tool. Often captured while travelling with his young family, Hamada's photographs subtly record their location through a combination of visual clues and atmospherics. Hollie Fernando's dreamy and romantic compositions also rely on atmospherics, but as a means to explore emotional, non-physical places. The final artist of the group, Arielle Bobb-Willis, embraces location as a creative partner. Taking cues from the available urban landscape, Bobb-Willis presents her brightly clothed subjects interacting with their environment in mind-bending and abstract contortions.

All works on display were shot on film, a deliberate choice by the photographers given the modern digital professional environment. They choose film primarily as an aesthetic preference; film vs digital no longer being an either/or decision. Working with film also has a beneficial side effect both in the camera and darkroom: analog materials tend to slow the creative process and allow for additional space to focus on lighting, timing and the overall image.

MALL GALLERY

Address: **Mall Galleries, The Mall, London SW1Y 5BD**

Dates: **7th - 12th November**

Open: **Daily 10am to 5pm.**

Cost: **Admission free**

Web: www.mallgalleries.org.uk and www.bwpawards.org

BRITISH WILDLIFE PHOTOGRAPHY AWARDS 2017

Showcasing the very best of British nature photography to a wide audience, the exhibition engages all ages with evocative and powerful imagery, and also highlights the great wealth and diversity of this Country's natural history in all its beauty.

NATURAL HISTORY MUSEUM - WATERHOUSE GALLERY

Address: **Cromwell Road, London, SW7 5BD.**

Dates: until **28th May 2018**

Open: **7 days 10am - 5.50pm.**

Cost: **Adults £13.50, Concessions £8 (online £12.50, £7)**

Web: www.nhm.ac.uk

WILDLIFE PHOTOGRAPHER OF THE YEAR 2017

This year's exhibition, showcasing the fifty-third year of the Wildlife Photographer of the Year competition. The exhibition of 100 images records the beauty and drama of the natural world, from tiny insects to massive mammals. This year's competition attracted almost 50,000 entries from professionals and amateurs across 92 countries. See winning images selected by a panel of judges for their creativity, originality and technical excellence.

PHOTOGRAPHERS GALLERY

Address: **16-18 Ramillies Street, London W1F 7LW.**

Dates: until **11th February 2018**

Open: **Mon - Sat 10am - 6pm, Thurs 10am - 8pm, Sun 11am - 6pm.**

Cost: **Exhibition Day Pass £4 (£2.50 Concession), Advance Online Booking £2.50 - Free admission before 12.00 every day**

Web: www.photonet.org.uk

INSTANT STORIES. WIM WENDERS' POLAROIDS 11 FEB 2018

This exhibition offers a rare opportunity to see the personal and previously unseen Polaroid work of Oscar-nominated filmmaker, Wim Wenders (b.1945, Germany) and provides a singular insight into the artist's thought processes, preoccupations and aesthetic inspirations.

Whilst his larger photographic works are well known, this is the first time he has shown a selection of the many thousands of Polaroid photographs taken, both on and off location, between the early 1970s and mid 80s. Wenders' fascination with the Polaroid stems from his early adoption of the format while he was learning the craft of film-making in the late 60s. Polaroids operated as a visual notebook – a way of testing out frames and ideas – but more than that they offered him a kind of minimal space between the subject and the photograph, the photographer and the act of taking a photo, the intention and the outcome.

Instant Stories presents over 200 of Wenders' Polaroids encompassing portraits of cast and crew, friends and family, behind-the-scenes, still-lives, street-photography and landscapes. Alongside diary-like impressions and homages to his artistic inspirations, including Fassbinder and Warhol, the small format images take us on a literal and metaphoric journey through Europe and the US. From his first trip to New York, his fascination with American TV, views from rooftops (he'd never been so high up before), shop-fronts, roads, cars and many other visual recordings, Wenders' Polaroids reflect a distinctive and lyrical vision – at once both intimate and portentous.

The exhibition will also feature a selection of moving images from his films, reflecting moments in Wenders' canon, where Polaroid cameras and still photographs form a vital part of the narrative, such as the photo-obsessed protagonist in *Alice in the Cities* (1974).

Instant Stories. Wim Wenders' Polaroids is a collaboration between The Photographers' Gallery, C|O Berlin Foundation and the Wim Wenders Foundation.

Wim Wenders' films include *Alice in the Cities* (1974), *The American Friend* (1977), *Paris Texas* (1984) and the acclaimed *Wings of Desire* (1987). He has also directed award winning non-fiction including *Buena Vista Social Club* (1999), *Pina* (2011) and most recently *The Salt of the Earth* (2015). His photographs have been exhibited internationally.

Also on at the Photographers Gallery:

Dates: **17th November - 14th January 2018**

NEAR THE WIND: PENTTI SAMMALLAHTI AND KRISTOFFER ALBRECHT

Presenting a new body of work by Finnish photographer Pentti Sammallahti, alongside his contemporary Kristoffer Albrecht, this specially commissioned project titled 'Near the Wind: November in the Northern Isles' explores the Scottish isles of Shetland and Orkney.

And also on at the Photographers Gallery:

Dates: until **11th February 2018**

4 SAINTS IN 3 ACTS - A SNAPSHOT OF THE AMERICAN AVANT-GARDE

The Photographers' Gallery presents 4 Saints in 3 Acts - A Snapshot of the American Avant-garde. It is the first exhibition worldwide to focus on the photographic dimensions of the ground-breaking American modernist opera, *Four Saints in Three Acts*. With a libretto by Gertrude Stein and a score by Virgil Thomson, the opera premièred at the Wadsworth Athenaeum in Hartford, Connecticut (to mark the opening of Pablo Picasso's first solo exhibition in America), and subsequently transferred to Broadway, as the first opera to open there, on 20th February 1934.

Defying the form and content of traditional opera, bringing together some of the leading names in performance, design and photography and featuring an all African-American cast, *Four Saints* came to epitomise a unique experimental moment and was considered a seminal work of the trans-Atlantic American avant-garde.

Photography played a central role in the productions' development, creative process and documentation and this exhibition brings together over 80 photographs, from cast portraits to stage and behind-the-scenes shots and includes previously unseen work from such leading photographers as Lee Miller, Carl Van Vechten, George Platt Lynes and Thérèse Bonney. The production further boasted choreography by Frederick Ashton and strikingly innovative cellophane stage designs from surrealist artist Florine Stettheimer and reflected a complex interdisciplinary intersection of white and black, queer and straight, avant-garde and mainstream subcultures.

A crucial element of the success of *Four Saints in Three Acts* was the ground-breaking employment of an all African-American cast, recruited from the choirs and nightclubs of Harlem and coordinated by choir director Eva Jessye to perform Stein's demanding text. The portraits of Jessye and several cast members by Miller and Van Vechten in particular offer unique glimpses of a largely unknown community of Harlem-based classical music performers. They afford insights into the importance of the African-American contribution to the opera's popular success. A number of the cast, for example, then went on to star in Gershwin's *Porgy and Bess* in 1935, which was inspired by the original *Four Saints in Three Acts* production.

ROMAN ROAD PROJECT SPACE

Address: **69 Roman Road, London E2 0QN**

Dates: until **11th November**

Open: **Wednesday – Friday 10am – 6pm, Saturday 12pm - 5pm**

Cost: **Free**

Web: www.romanroad.com

DAISUKE YOKOTA: EMERGENCE

Following the success and sensation of Daisuke Yokota's work in Asia and Europe, Roman Road is delighted to present *Emergence*, the first solo exhibition by the celebrated Japanese artist in London. Bringing together three distinct projects, which explore his meticulous approaches to photography and video art, the exhibition examines how he tests the limits of his media, pulling apart their composite anatomies to expose their layers and materiality. His intuitive interventions bestow his photographs with an unexpected texture, emerging a new and unimagined sense of depth and tactility. *Emergence* offers a rare opportunity to see unique photographic works that have been produced by the artist's hand. The exhibition also includes a video work displayed across five monitors, adding an element of dynamism and an insight into the three-dimensional complex processes that go into the production of all Yokota's work.

ROSE THEATRE

Address: **24-26 High Street, Kingston upon Thames, Surrey KT1 1HL**

Dates: until **Saturday 25th November**

Open: **Monday – Saturday 10am - 6pm**

Cost: **Free**

Web: www.rosetheatrekingston.org

ALEX STURROCK: THE HILL

Photographic prints documenting the town of Csekefalva in Transylvania, Romania.

Csekefalva is a tough place to live, in Transylvania, Romania. But with its share of life and joy, like your town. Heart for Romania, a small UK charity, has been active in the local community for a generation. Alex Sturrock, renowned documentary photographer, worked with HfR to create a photo essay about the

village. During several visits the project evolved, from a typical set of photos with a singular vision to a communal project where cameras were shared around the village. This method created a unique set of images, from the ecstatic children who are bursting with playful energy to the intimate still and tranquil moments shared between close family members.

ROYAL COLLEGE OF PHYSICIANS

Address: **11 St Andrew's Place, Regent's Park, London NW1 4LE**

Dates: **2nd October - 19th January 2018**

Open: **Monday–Friday only, 9am–5pm (last entry 4.30pm)**

Cost: **Free**

Web: www.rcplondon.ac.uk/events/women-medicine-celebration

WOMEN IN MEDICINE: A CELEBRATION

Free exhibition of new photographic portraits honouring contemporary and historical women in medicine 'Women in medicine: a celebration' showcases a specially commissioned series of photographic portraits of some of today's leading female clinicians, pictured with the women from the history of medicine who have inspired them. The exhibition is the result of a project, coordinated by the RCP, bringing together the leading medical bodies in the United Kingdom and Republic of Ireland. Each institution has nominated a modern day woman to represent their specialism or area of practice. In turn, each contemporary clinician holds an image of, and pays tribute to, the remarkable woman who went before them. The project's timing is significant, as 2017 not only sees the centenary of the foundation of the Medical Women's Federation, but also witnessed the first time in history that the majority of the world-renowned medical royal colleges have been led by women. Among the historical women featured are internationally acclaimed individuals such as Elizabeth Garrett Anderson, Britain's first formally qualified and recognised female doctor; Dame Sheila Sherlock, the prime mover in the establishment of liver disease as a speciality, and Dame Cicely Saunders, the founder of the modern hospice movement. The present day is represented by past and current presidents of the royal colleges of physicians, surgeons, general practitioners, obstetricians and gynaecologists, pathologists and paediatrics and child health. They are joined by new photographs of many other pre-eminent female figures from medical fields as diverse as academic publishing and public health, radiology and ophthalmology, anaesthesia and education. Royal College of Physicians.

ROYAL OBSERVATORY

Address: **Small Exhibitions Gallery, Royal Observatory, Blackheath Avenue, London SE10 8XJ**

Dates: Until **22nd July 2018**

Open: **Daily 10am – 5pm** (Check Christmas & New Year Opening Times)

Cost: **Free**

Web: www.rmg.co.uk/see-do/insight-astronomy-photographer-year

INSIGHT ASTRONOMY PHOTOGRAPHER OF THE YEAR

The winning images of this annual competition.

SCIENCE MUSEUM

Address: **Level 2, Exhibition Road, South Kensington, London SW7 2DD**

Dates: until **31st March 2108**

Open: **10am – 6pm daily**

Cost: **Admission free – but booking required**

Web: <http://tinyurl.com/I57d4tw>

ILLUMINATING INDIA: PHOTOGRAPHY 1857–2017

An ambitious survey of the technological and artistic development of photography in India.

Shortly after its invention in Britain in 1839, photography arrived in India. It was used by the British as a tool to document and exert power over the people, architecture and landscapes of the subcontinent but it also became a medium for Indians themselves to express their unique experiences of the country.

This exhibition brings to light the previously overlooked Indian photographers who worked in parallel with their foreign counterparts from the 1850s onwards.

Pivoting around two key dates—1857, the year of the Mutiny and 1947, the year of Independence and Partition—it is an ambitious survey of the technological and artistic development of photography in India that examines the role the medium has played in charting the country's modern history.

THE BARGEHOUSE @ OXO TOWER

Address: **Oxo Tower Wharf, Bargehouse Street, London SE1 9PH.**

Dates: **Friday 17th – Sunday 26th November**

Open: **11am to 6pm**

Cost: **Admission free**

Web: www.oxotower.co.uk/whats-on

21st NATIONAL OPEN ART EXHIBITION

The leading independent open art prize, National Open Art (NOA), will be exhibiting diverse cross-section of the brightest British and Irish contemporary art, photography and film in this vast, untouched four-story industrial building on London's South Bank. The NOA exhibition is one of several artistic spectacles taking place at Bargehouse, Oxo Tower Wharf over this period, and will be situated alongside architect and interior designer, Househam Henderson's transformational vision of Gallery 1. Also on display will be highlights from their charity partner, the House of Fairy Tales' beautiful interactive Clock Work Garden, and works from NOA Vice President Gavin Turk's Turkish Tulips Exhibition. Further creative inspiration will also feature throughout, from artists in residence to educational workshops, tours, talks, an interactive installation, opening and closing parties and much more!

BEING SQUARE IS BACK IN FASHION

Fotospeed square format - Whether it's an old Polaroid to be scanned and treated, or you've rediscovered the joys of using an classic Hasselblad or Rolleiflex, or maybe you just like the Instagram style. Whatever, square is back in fashion. Fotospeed 8x8" and 12x12" packs of 25 sheets are available in popular [PF Lustre 275](#), [Platinum Etching 285](#) and [Platinum Baryta 300](#). Saves on paper waste too.



Thanks for reading, and happy snapping,

Steve

31st October 2017

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: newsletters@tpsinfo.org.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.