



# TPS

TANDRIDGE PHOTOGRAPHIC SOCIETY

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

## APRIL 2018 NEWSLETTER

### APRIL COMPETITIONS

There are two competition in April – **on Thursday 12<sup>th</sup> it's the fun Match-A-PDI Competitions.** Teams need to have their 45 PDI Selected and submitted by **5<sup>th</sup> April.**

Then on **Thursday 19<sup>th</sup>** we have the **Robin & Daphne Cloquet Competitions.** Entry details to be submitted by **Tuesday 17<sup>th</sup> (via PhotoEntry).** This year's subjects are:

**Daphne Cloquet – Curves**  
**Robin Cloquet – Be Creative**

### SPA BIENNIAL EXHIBITION

The 2018 SPA Biennial Exhibition will run from **Saturday 7th April to Saturday 28th April** at **The Guildford House Gallery, 155 High Street Guildford GU1 3AJ** – Open Monday to Saturday: 10am to 4.45pm, not open on Sundays.

Note The prints will be changed on Wednesday 18<sup>th</sup> April.

**On 18th April at 12pm to 1pm - Nature Photography by David Smith:**

Forming part of Surrey Photographic Association - biennial exhibition, David Smith talks about photographing as an amateur in Africa (Botswana, Zambia, Kenya, Tanzania, South Africa and Namibia); India and in the UK.

The kit he uses is not expensive and available to anyone. He will demonstrate that you do not need to have special access, expensive equipment or unlimited time to take some interesting and enjoyable nature photographs. This event is free but booking is essential.

### APRIL EVENT

On **9am on Sunday 22nd April** the Rotary Club of Croydon's Charity **Classic Car Run** will go from **Dorking to Goodwood.**

The 2018 edition of this annual classic car run starts at **Denbies Wine Estate** just north of Dorking and takes a stunning scenic route through two counties through the high grounds of the Surrey Hills and country lanes of parts of "Old Surrey & West Sussex", incorporating the most beautiful villages and hamlets.

### PAGB NEWSLETTERS

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

**PAGB e-news 202:** <http://tinyurl.com/yc7sgdvc>

**PAGB e-news 203:** <http://tinyurl.com/yd9ebrhs>

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 (53) is available online at:

<https://issuu.com/brightpublishing/docs/pn53>

## **HANGING AROUND**

### **ART BERMONDSEY PROJECT SPACE**

Address: **183 - 185 Bermondsey Street, London SE1 3UW**

Dates: until **14<sup>th</sup> April**

Open: **Tuesday - Saturday, 11am - 6pm**

Cost: **Admission free**

Web: <http://project-space.london>

### **DOUGIE WALLACE – THE SERIES**

Images from the artist's acclaimed galleries of street photography. East London-based photographer Dougie Wallace grew up in Glasgow. Internationally recognised for his long-term social documentary projects and a distinct direct style of expressive street photography. His books *Stags, Hens and Bunnies*, *A Blackpool Story* (Dewi Lewis Media, 2014) and *Shoreditch Wild Life* (Hoxton Mini Press, 2014) generated critical acclaim and a viral buzz.

### **CALVERT 22 FOUNDATION**

Address: **13A 22 Calvert Street, London E2 7JP**

Dates: until **Sunday 15<sup>th</sup> April**

Open: **Wednesday – Sunday Noon to 6pm**

Cost: **Admission free**

Web: [www.calvert22.org](http://www.calvert22.org)

### **POST-SOVIET VISIONS: IMAGE AND IDENTITY IN THE NEW EASTERN EUROPE**

A group show of photography from the New East - Post-Soviet Visions: image and identity in the new Eastern Europe is a group show of photography exploring new visual representations of lifestyle and landscape in Eastern Europe. The exhibition gathers the work of a young generation of artists rising to prominence a quarter century after the end of Communism. See February Newsletter for more details.

### **GETTY IMAGES GALLERY**

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

Dates: until **26<sup>th</sup> May**

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

Cost: **Admission free**

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

### **RED, BLUE, WHITE: GLOBAL COLOURS**

Few symbols stir the soul of a British patriot like a waving banner of red, white and blue. Of course, the same could be said of French, American and North Korean patriots. Around the world, 38 countries have rendered their national emblems in different configurations of these three colours, trying to create unique expressions of national identity from a familiar semiotic vocabulary.

And yet, the world's patchwork quilt of political colours highlights the mutable and contradictory nature of colour symbolism. Red, for instance, evokes left-wing ideologies such as communism, except in the United States, where for two decades it has represented the staunchly free-market and conservative Republican party. In South Korea, the centre-left Democratic Party started sporting blue in 2014, despite its longtime association with Conservatism.

The apparent arbitrariness of these political symbols stands in stark contrast to their evident potency. People have taken to the streets, sometimes with violent consequences, in so-called Green, Orange, and Rose Revolutions. Thailand has seen bloody clashes between its "Reds" and "Yellows." And in Macedonia's "Colourful Revolution" of 2016, protesters pelted government buildings with paintballs of every colour, an act whose meaning seemed clear even if its precise symbolism did not.

To further highlight the malleability of political colours, this exhibition assembles photographs featuring dominant elements of red, blue and/or white transposed onto scenes from across the globe. Some, such as a British punk rocker on the beach at Blackpool, present the recognizable forms of national emblems while others, such as a glacial ice sheet in Greenland, are devoid of political meaning. In a third, and perhaps the most poignant, category, the colours seem to appear incidentally but invite political interpretation nonetheless.

Red, Blue, White features the work of 37 photographers from 24 countries, most of whom were born under flags invoked by our theme. One wonders, even in the most apolitical context, how these colours' symbolic connotations insinuated themselves into the photographers' work. And one wonders to what extent viewers in these countries – from the UK to Cuba to Liberia to Laos – view these images through a lens similarly coloured.

This exhibition is the premier instalment of Getty Image Gallery's Reportage Collection, an archive of contemporary documentary photography from Getty Images staff and contributors. The images are topically, geographically and stylistically diverse, but all exemplify the in-depth storytelling for which Reportage is known.

## **HAYWARD GALLERY**

Address: **Southbank Centre, Belvedere Road, London SE1**

Dates: until **22<sup>nd</sup> April**

Open: **11am – 7pm every day except Tuesdays when the gallery is closed**

Cost: **See online Booking – Up to £16**

Web: [www.southbankcentre.co.uk/venues/hayward-gallery](http://www.southbankcentre.co.uk/venues/hayward-gallery)

## **ANDREAS GURSKY RETROSPECTIVE**

Featuring about 60 works from the Düsseldorf School master, the exhibition headlines the Hayward's 50th anniversary in its comprehensively refurbished Brutalist home. See February Newsletter for more details.

## **HUXLEY-PARLOUR GALLERY**

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

Dates: until **14<sup>th</sup> April**

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

Cost: **Admission free**

Web: [www.huxleyparlour.com](http://www.huxleyparlour.com)

## **THE AMERICAN DOCUMENT: NEW VISIONS IN DOCUMENTARY PHOTOGRAPHY 1931-1976**

A new exhibition at Huxley-Parlour Gallery will present over forty significant works of 20th century American documentary photography including photographs by Walker Evans, Dorothea Lange, Robert Frank, Garry Winogrand and Diane Arbus. The works in the show chart the shift from socially engaged photography to a new definition of the document.

The tradition of American documentary photography in the 20th century is marked by two significant moments. The first was the socially and politically motivated "New Deal" photography of the 1930s and 1940s, and the second developed in the 1960s and 1970s when a group of photographers shifted away from the social documentary tradition. The exhibition will use both familiar, and lesser-known photographs, to explore these markedly different approaches to the genre and to the medium of photography, as well as the shift in use of the photograph as evidence.

The exhibition includes images created under the auspices of the Farm Security Administration (FSA), commissioned by the legendary Roy Stryker in the 1930s during the Great Depression. Photographers Dorothea Lange, Arthur Rothstein and Walker Evans amongst others, employed a graphic Modernist aesthetic, inherited from painting, to frame evidence of social and economic plight throughout the US. The work of the photographers of the FSA was used to manipulate public opinion in support of New Deal relief programmes with the aim of combatting rural poverty.

In the 1960s a new kind of documentary photography emerged, representing a radical break from tradition. Photographers including Lee Friedlander, Garry Winogrand and Diane Arbus, produced a new kind of documentary photography that focused on their own personal experiences within the urban environment. Their aim was to document quotidian, commonplace life with a new kind of vision, unique to the camera.

Collectively, the photographs in The American Document illustrate the shift not only in subject matter, from rural to urban, but stylistically within the US in this period. The closely cropped, structured aesthetic of the early work on show moves towards the more informal approach of "straight photography" to represent a seismic shift in the history of the documentary genre.

## **MALL GALLERY**

Address: **Mall Galleries, The Mall, London SW1**

Dates: **25<sup>th</sup> – 29<sup>th</sup> April**

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

Cost: **Admission free**

Web: [www.Mallgalleries.org.uk](http://www.Mallgalleries.org.uk)

## **PINK LADY® FOOD PHOTOGRAPHER OF THE YEAR 2018**

An exhibition of the world's finest food photography and film, showing every aspect of food and its place in society. From InterContinental Food at the Table for stunning shots of food ready to eat, to World Food Programme Food for Life, showing the humanitarian aspect of food, to Marks & Spencer Food Adventures for vibrant images of food from food festivals.

The show also includes Errazuriz Wine Photographer of the Year, Fujifilm Award for Innovation as well as unearthed® Food in Film supported by Foodism for insightful, witty and touching film shorts.

Find out more: [www.pinkladyfoodphotographeroftheyear.com](http://www.pinkladyfoodphotographeroftheyear.com)

## **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](http://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.

## **PHOTOFUSION GALLERY**

Address: **17a Electric Lane, London, SW9 8LA.**

Dates: until **30<sup>th</sup> April**

Open: **Monday to Saturday 11am to 6pm**

Cost: **Admission free**

Web: [www.photofusion.org](http://www.photofusion.org)

## **MARTIN NEWTH | RE-VIEW**

Photofusion is delighted to present a solo exhibition by Martin Newth. Timed to culminate in World Pinhole Day on 29 April, Re-View brings together a selection of experimental works that explore the material nature of photography, evoking the historical roots of the photographic process as well as raising questions about the aesthetics of the medium in the 21st century. These photographic, video and sculptural installations explore and emphasize the materials, processes and apparatus of production. They are made using various means, including very long exposures and purpose-built camera obscuras.

Each of the works reveals something of the processes by which they were made, aiming for a closer, more immersive relationship with the object that is being recorded. Re-View includes work made as a part of Newth's Sentinel series, in which he used a spectacle lens to transform a Second World War pillbox at Tilbury into a camera obscura. The exhibition also includes works that were created using a large cardboard camera to photograph Arthur's Stone, a Neolithic burial chamber in Herefordshire.

The resulting series of colour negatives set up a correspondence between the sculptural qualities of the camera and the raw materiality of the stone. Work from Newth's current solo exhibition Rezenion: Skulptur, Object, Apparat at the MEWO Kunsthalle in Germany, for which he constructed cameras to photograph a collection of late Gothic, limewood sculptures made between 1420 and 1495, will also be on view. Through his use of very specific hand-on processes that record the subjects in vivid, often red, negative hues, Newth's work slows down the process of reading images and offers an engagement with the material nature of the photograph and the performance of its production.

**On 29 April**, Newth, Photofusion, and The London Alternative Processes Collective will mark **World Pinhole Day** with an in-gallery event. Participants will be invited to take part in the traditional London-wide simultaneous exposures event, and to experiment with the making of pinhole images.

## **PHOTOGRAPHERS GALLERY**

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

Dates: **23<sup>rd</sup> February to 3<sup>rd</sup> June**

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](http://www.photonet.org.uk)

### **MIHO KAJIOKA: UNFINISHED SPACES**

Miho Kajioka (b.1973, Okayama, Japan) is a fine art photographer based in Kyoto. Her ethereal, minimalist work draws on the Japanese tradition of "wabi-sabi" – the appreciation of beauty in imperfection and transience, and the Zen/Taoist belief that the essence (true nature) of an object exists rather in the empty space inside and around it. See February Newsletter for more details.

**Also on at the Photographers Gallery: Dates: 23<sup>rd</sup> February to 3<sup>rd</sup> June**

### **DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2018**

The four artists shortlisted for the Deutsche Börse Photography Foundation Prize 2018 are Mathieu Asselin, Rafal Milach, Batia Suter and Luke Willis Thompson. See February Newsletter for more details.

**And also on at the Photographers Gallery: Dates: 23<sup>rd</sup> February to 3<sup>rd</sup> June**

### **UNDER COVER: A SECRET HISTORY OF CROSS – DRESSERS**

Drawn from the extensive personal archives of filmmaker and photography collector Sébastien Lifshitz, this exhibition of amateur photographs from Europe and the US explores the surprisingly widespread practice of cross-dressing, through a century of private images. Dating from 1880 onwards, the photos are mostly of unnamed and unknown figures – the majority having been collected from flea markets, garage sales, junk shops and ebay, amongst other non-specialist spaces - and offer a candid view into the hidden worlds of individuals and groups that chose to defy gender conventions. See February Newsletter for more details.

## **ROYAL OBSERVATORY**

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

Dates: Until **22<sup>nd</sup> 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](http://www.rmg.co.uk/see-do/insight-astronomy-photographer-year)

### **INSIGHT ASTRONOMY PHOTOGRAPHER OF THE YEAR**

The winning images of this annual competition.

## **SISSINGHURST CASTLE GARDEN**

Address: **NT Biddenden Road, Sissinghurst, Nr Cranbrook, Kent TN17 2AB**

Dates: until **13<sup>th</sup> April**

Open: **7 days, 11am - 4pm last admission 3:15pm.**

Cost: **Winter admission prices apply, free for National Trust members**

Web: <https://igpoty.com/exhibition/sissinghurst-castle-gardens/>  
[www.nationaltrust.org.uk/sissinghurst-castle-garden](http://www.nationaltrust.org.uk/sissinghurst-castle-garden)

### **INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR EXHIBITION – YEAR 10**

The very best amateur and professional garden photography from across the world, brought to life by the Sissinghurst Gardeners using plants from the garden – Housed in the Oast House.

While the garden is closed for rest and important conservation, Sissinghurst will be hosting some of the best garden, plant and landscape photography from amateur and professional photographers across the globe. See February Newsletter for more details.

## **THE GALLERY@OXO TOWER**

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

Dates: **11<sup>th</sup> to 15<sup>th</sup> April**

Open: **11am to 6pm**

Cost: **Admission free**

Web: [www.oxotower.co.uk/whats-on](http://www.oxotower.co.uk/whats-on)

### **VISION 9**

Photographers: Valda Bailey, Doug Chinnery, Cheryl Hamer, Marianthi Lainas, Astrid McGechan, Beata Moore, Paul Sanders, Rachael Talibart, Linda Wevill.

The subject of the exhibition is contemporary photography inspired by the landscape. Modern landscape photography is a broad church and this is reflected in the art in this major exhibition. The nine artists are leading outdoor photographers with a commitment to excellence. They offer a wide range of interpretations including traditional landscapes and seascapes, more intimate studies of our natural world and abstract images made using techniques like multiple exposure and camera movement. Each carefully crafted artwork communicates the photographer's unique perspective and these perspectives are united by the photographers' shared passion for the landscape in its broadest sense, encompassing countryside, city and ocean.

## **A WORD OF CAUTION ON STREET PHOTOGRAPH IN FRANCE**

Following Bryan Lloyd Duckett's excellent talk on street photography I was all set to take my Lumix and see, on my forthcoming trip to France, if I could put to practical use some of his suggestions.

In response to a question from the floor Bryan singled out France and Germany as having more targeted privacy laws which we do not share here in England. But the overall message I took from his talk was, and I paraphrase, "give it a go anyway".

However, I had heard previously that the French privacy laws (in comparison with ours) are draconian with particular reference to photographers and especially towards street and landscape photographers.

I decided to learn a little more about them. What I learned meant that any ambition I had towards street photography was squashed and I was almost tempted to leave all my cameras at home.

If you are thinking of going to France to take photographs, follow this weblink before you decide: <https://photothisandthat.co.uk/2012/02/15/the-french-privacy-law>

Don't worry Clare, your beautiful style is as safe as houses - just don't photograph houses in France.

*Marcus*

---

*Thanks for reading, and happy snapping,*

*Steve*

*27th March 2018*

*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](mailto: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.