



ONE HUNDRED & FORTY EIGHTH

INTERNATIONAL
PRINT EXHIBITION
CATALOGUE 2005

SPONSORED BY



VENUES

Royal United Hospital
Combe Park, Bath BA1 3NG
2 June – 16 July 2005
www.ruh-bath.swest.nhs.uk

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Penglais Hill, Aberystwyth SY23 3DE
6 August – 24 September 2005
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Riverside Theatre
University of Ulster, Coleraine, N Ireland BT52 1SA
1 – 26 October 2005
www.ulst.ac.uk/eventsr.phtml

Smethwick Photographic Society
The Old School House, Oldbury B69 2AB
6 – 27 February 2006
www.theoldschoolhouse.com

Dimbola Lodge
Freshwater Bay, Isle of Wight PO40 9QE
17 March – 30 April 2006
www.dimbola.co.uk

Please check details on the website www.rps.org

*The RPS International Exhibition is available for hire.
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ACKNOWLEDGEMENTS

The Council of the Royal Photographic Society wishes to express its appreciation to the following: the selectors and helpers for their enthusiastic attendance on 6 April and 7 April 2005 and of course all the photographers whether successful or not who submitted their work for selection. Finally the Society wishes to thank Kodak Ltd for its generous sponsorship of the event.

SELECTORS

Ray Spence FRPS *Chairman*
Fiona Senior FRPS
Harry Borden
Roy Robertson FRPS
Paul Goodman

Membership of the Society is open to anyone interested in photography anywhere in the world. If you would like to receive details of membership and/or be sent an entry form for next year's International Print Exhibition please contact the RPS.

F O R E W O R D

Amid the responsibilities that accompanied my recent appointment as Chairman and Managing Director of Kodak Limited, has come the pleasure of a closer involvement in the Company's corporate activities.

For a number of years these have included the Royal Photographic Society's Annual International Print Exhibition, and I'm delighted that Kodak is once again supporting the RPS in staging this outstanding event.

I'm aware that the International is renowned for stretching our thoughts and firing our imaginations, and the 2005 show is certainly no exception.

With a Kodak background firmly rooted in the Company's healthcare business, I've grown accustomed to assessing the quality of medical radiographs. So for me, as you can imagine, viewing the extraordinary depth and diversity of the photographs on display here today represents a significant change of imagery!

But judging by the enterprise, energy and vigour of the pictures in this year's show, I'm sure you will agree with my analysis; that photography is alive and well!

Enjoy the exhibition.

Jane Guinn
Chairman and Managing Director
Kodak Limited



MESSAGE FROM THE PRESIDENT

I would like to welcome you to the 148th International Print Exhibition, whether you are viewing the exhibition on display or just reading the catalogue I hope you are excited by the images that have been selected. The Royal Photographic Society International Print Exhibition is to my knowledge the longest standing exhibition of its kind anywhere in the world. Throughout its long history it has sought to display an up to date view of photographic practice as well as the more traditional work. This exhibition is no different and contains thought provoking images, some perhaps more controversial and some that record the beauty of the world we live in.

I would like to thank the many photographers who have entered this year and congratulate those who have won awards and had work accepted. As usual there was stiff competition for one of the 125 places on offer in this exhibition and many fine images had to be excluded in order to reach the final number accepted.

This exhibition does not come about without a great deal of effort on the part of many people. Firstly we have the selectors who are drawn from a wide variety of photographic backgrounds. This breadth of knowledge brings much to the selection process and is important so as to ensure that the best of all genres is represented in the final acceptance. The selectors, led ably by Ray Spence FRPS, worked tirelessly over two days and much debate was had to achieve a balanced representation of the work that was entered. The Royal Photographic Society is proud that it can attract such outstanding members of the photographic world to give so freely of their time in selecting the images for this most important event in The Society calendar.

I would also like to thank Lesley Goode, the Exhibitions Manager, Liz Williams, Department Manager and other staff members for their hard work. Of course none of this would come to fruition without the hard work of the dedicated volunteers who give their time so generously for The Society. The Exhibitions Committee, led by Rosemary Wilman ARPS, are to be congratulated on ensuring the success of this event.

My final thanks go to our long time sponsors Kodak, who have demonstrated their continuing support for The Royal Photographic Society over the last 15 years. The wonderful catalogue produced for this exhibition is entirely due to their sponsorship.

Whilst this catalogue is a fine representation of the accepted work there is nothing quite like seeing the original prints. I would urge every one to take the opportunity to view the exhibition at one of the many venues in which it will be displayed throughout the coming year.

Roger Reynolds Hon FRPS
President

CHAIRMAN'S REPORT

I firmly believe that the move from the Octagon to Fenton House is a chance for the RPS to begin a new era and develop fresh ideas which will hopefully maintain the traditions of the Society and also encourage new members and positive changes. The lack of a large gallery area though a major disappointment to many, makes the challenge of showing the work of the Society through a variety of media even more important. High on the list of priorities must be the International Print Exhibition. For years it has drawn acclaim and criticism in almost equal proportion. However I think that it is a great showcase for the Society and, as primarily a print worker, it has never failed to excite me. The selectors are given an almost impossible task – to represent all genres of photography, maintain the highest standards of printing, and show 'cutting edge' contemporary work. This year they have done a fine job in trying to achieve these goals from the work submitted. It has to be said that as usual there are trends in photography and these are reflected in the entry and therefore the final exhibition. Some areas are poorly represented because of the entry. We are always trying to encourage a greater diversity and some positive suggestions from this year's panel are being acted upon to achieve this.

The final selection of images has been achieved through a great deal of work and careful considered discussion from the panel which I must thank for their time, diligence and good humour. It was an exhaustive and exhausting process but it was a joy and a privilege to be involved. The diverse backgrounds of the selectors with their own strong opinions and aesthetics have produced an exhibition to be proud of. The process is also made so much easier and more pleasant by the support and hard work behind the scenes from Rosemary Wilman, Lesley Goode and Liz Williams with the ever watchful eyes and experience of Roger Reynolds, Margaret Salisbury and Bill Wisden.

Of course this exhibition is only possible because of the people that enter and my thanks go to those who continue to support it. I feel that it is a great achievement to be selected but inevitable that much excellent work has to be rejected. I hope that as many people as possible visit the exhibition at the various venues where it is to be shown and that it encourages and stimulates new work for next year.

Ray Spence FRPS

Contemporary and Fine Arts Photographer



GOLD MEDAL

Julia Fullerton-Batten



SILVER MEDAL

Rob Carter

Trevor Ray Hart



BRONZE MEDAL

Philip Samuel Jessup

Rachel Lum

Lloyd Wright

JUDGES' COMMENTS

Harry Borden

Portrait Photographer

I first entered this competition a decade ago and the pleasure of having my photograph accepted has compelled me to enter every subsequent year. Acceptance was a highlight in that year, some positive feedback at the start of my photographic life.

Aware of the impact of our choices, I scrutinised every image, rescuing prints rejected by other judges and fighting for photographs others thought ridiculous or perverse.

I hope the exhibition is representative of photography in 2005 and I very much enjoyed being involved.

Paul Goodman

Head of Collections at the National Museum of Photography, Film and Television

It was an enormous privilege to be invited to judge the entries for this year's International Print Exhibition and I was delighted to accept. My involvement with The RPS has grown tremendously over the past three years, since the collection transferred to the National Museum of Photography, Film and Television in Bradford, and my invitation to judge this prestigious event evidences the warm relationship which the Museum has with The RPS.

During the intensive assessment of entries, I was particularly struck by the remarkable diversity of work; it was good to see so many different genres, processes and techniques applied and utilised so professionally. As a result the aesthetic content and technical production of the works I evaluated was extremely high. Nevertheless, and this is more as an observation than a criticism, there was an abundance of work which paid homage to other artists and photographers' styles. Excellently executed though many of these were, I would have liked to have seen more innovative and free thinking work; greater original thought. Additionally, there was an overbalance towards portraiture. More sport photographs would have been welcomed. However, I must reiterate that this in no way diminished the overall high standard of submissions.

I must also pay tribute to the rest of my judging colleagues, each of whom brought interesting and valid perspectives on all of the entries. As someone who comes from a gallery-based environment, I hope I brought a different viewpoint to our deliberations too. Equally, I had not really appreciated how difficult judging such a competition could be. It was good to be involved in the cut and thrust of debate, which raged on everything from technical excellence, processing, composition, use of light, tonality and aesthetic content to simply whether or not it was a 'good, strong or memorable picture'! Whatever the outcome, though, our exchanges were always courteous, cordial and respectful.

As a result, I think we have picked out an excellent body of photographic work, fitting for the 148th International Print Exhibition. I hope you have every bit a rewarding and enjoyable time looking at the chosen entries as I had helping to select them.

Roy Robertson FRPS

Pictorial, Documentary and Contemporary Photographer

"...I have never met such a diversity of opinion as amongst photographers...I look upon it as the very life of the art."

The above was written by James Cox, a noted early photographer in Scotland, in 1880, but the RPS International Print exhibition proves it is still as applicable today. The exhibition is intended to illustrate the diversity of current photographic practice, with five selectors from widely varying disciplines looking for work of the highest quality. The impressive entry of over 1700 prints was viewed individually by each selector, looking both at quality and content, to produce a 'long list'. Open discussion then reduced the long list to an accepted exhibition of 125 prints, restricted by the need to limit the final selection to a manageable number for circulation and hanging space.

I was disappointed that there was not more documentary and photojournalism, given the exposure that these fields have in the media, and the contact with photography that they give to the wider public. Nevertheless, I feel that there was some extremely varied work selected – it does illustrate the diversity of current photography, both from members of the Society and beyond. The Society can be proud of the exhibition, which is different from others on the international circuit.

It was a considerable honour to be invited to be one of the selectors for the exhibition, and I would like to thank my fellow selectors, the exhibition committee and the staff at the RPS new headquarters in Bath for their welcome, and the efficiency and good nature with which the selection days were organised. I would also thank everyone who submitted work for the opportunity to see such a variety of interesting work, and congratulate those who have had work selected. If you have not, I can assure you that much excellent work is omitted only by the limits on the overall exhibition, and wish you success in future years. I hope you have the opportunity to see the final exhibition hung during the course of the year.

Fiona Senior FRPS

Child Advertising Photographer

To be a selector of the RPS International Exhibition was indeed a pleasure and an honour.

With five selectors from varying disciplines and sometimes widely differing tastes, each print submitted whatever the subject, style or technique was thoroughly and carefully considered and debated. I hope we have selected an exhibition with variety and interest which represents the very best of the work entered. Sadly, I felt the range of photography was narrow. Where was the best of Advertising, Social, Press, Documentary, Sports and Natural History photography? Unfortunately, the RPS Exhibition cannot represent these areas if the work is not submitted, which is very regrettable for such a prestigious event. To broaden the scope of future Exhibitions should be a challenge to the Membership and would undoubtedly broaden the general level of interest.

Many first class examples of work did not make the final selection; sadly this is inevitable, but for those that did and especially those that made the awards list, congratulations!



I started a series of images on female teenagers about two years ago, this image is one of them. Having once been a teenager myself I can relate to that age group very well - it is a sensitive time, there are a lot of questions, and there is a huge self awareness. Am I liked amongst my peer group? Do I fit into society? Am I pretty? It is an important time of growing up, changing from a girl to developing physically and emotionally into a woman. This project is about capturing life of these young girls. I purposefully street cast these girls, I don't know them and they don't know me. I put them in an unfamiliar environment and asked them to pose in a certain way. I found that this results in a slight awkwardness that I like to capture. However, as the shoot develops during the day, they become more confident. Often I see in their eyes and their expression what they would look like as a 30 year old. There is a calmness in the images and I've been told a certain sadness (perhaps this relates back to my own emotions when I was that age, my parents got divorced and it was an emotional time). Mostly the girls are photographed on their own, which shows a loneliness, but there is still another emotion and the image tells its own story, no explanation is needed. Everybody will have different ways of looking at the images, depending on their own emotions and their own past.

© Julia Fullerton-Batten

1
Julia Fullerton-Batten UK
Standing By House





2
Rob Carter UK
Sugar, Sugar Beach, Barbados
2005

Sugar Sugar Beach, Barbados, 2005 was taken early one morning on a recent trip to the Caribbean. This picture is one of 46 from the "Travelling Still" series of photographs I've been working on over the last 4 years. The subjects vary, from the bright lights of Las Vegas to tulip fields in Holland as well as Seacapes from around the world. The theme however remains the same, as name suggests, the "Travelling Still" series is all about creating the feeling of movement in a still image. For as long as I can remember I've been taking photos "on the move" I love the "painterly" quality of light when colours run into each other on a photographic image. The randomness of taking long exposure photographs means you're never quite sure how they are going to come out which makes collecting the processed film very exciting. The photograph was shot on Velvia 120, f22 at 1/8 second and hand printed by the photographer. © Rob Carter



The shot was taken as part of a story on Coney Island and the way in which the people of New York use their local beach as an escape from the urban environment. The young boy in the image was so involved in his own world of monsters, cars and spaceships, that he was oblivious to my presence. I feel that this as an image encompasses the direction of this project. © Trevor Ray Hart

3
Trevor Ray Hart UK
Coney Island





4
Philip Samuel Jessop UK
Snake Grass

I shot this image of snake grass, also known as horsetail, growing along the bank of the West Don River in Toronto in October, 2003. In a long-term photographic project, I am documenting the evolving truce between wilderness and urbanization in Toronto's ravines and watersheds. The results of my initial 18 month survey were published in the May/June 2005 issue of *Canadian Geographic*. To make Toronto grow, government deconstructed its ravines, creating corridors for cars, trains, electricity and sewage. Considerable damage was done. However, plant and woodland regrowth in the ravines are reconstructing the natural landscape. The appearance near downtown Toronto of snake grass, which aboriginal Canadians used to make cough medicine for horses, is a hopeful sign, helping to control erosion. I'm drawn to places of pristine beauty like this that are largely unseen—images beneath the concrete surface of the city. © *Philip Samuel Jessop*



This portrait was taken on the film set of *The Libertine* in 2004. *The Libertine* was originally a play written by Stephen Jeffreys. The story is based on John Wilmot, the 17th Century Earl of Rochester. He was a poet, courtier and notorious rake. The play was first performed at the Royal Court in the mid 1990s. Rosamund Pike plays Rochester's faithful wife, Elizabeth Malet. Her beautiful Restoration period costume and elegant manner contrast with the cheap furnishings of the interior of this trailer, yet the colours unite in a strange harmony. © Rachel Lum

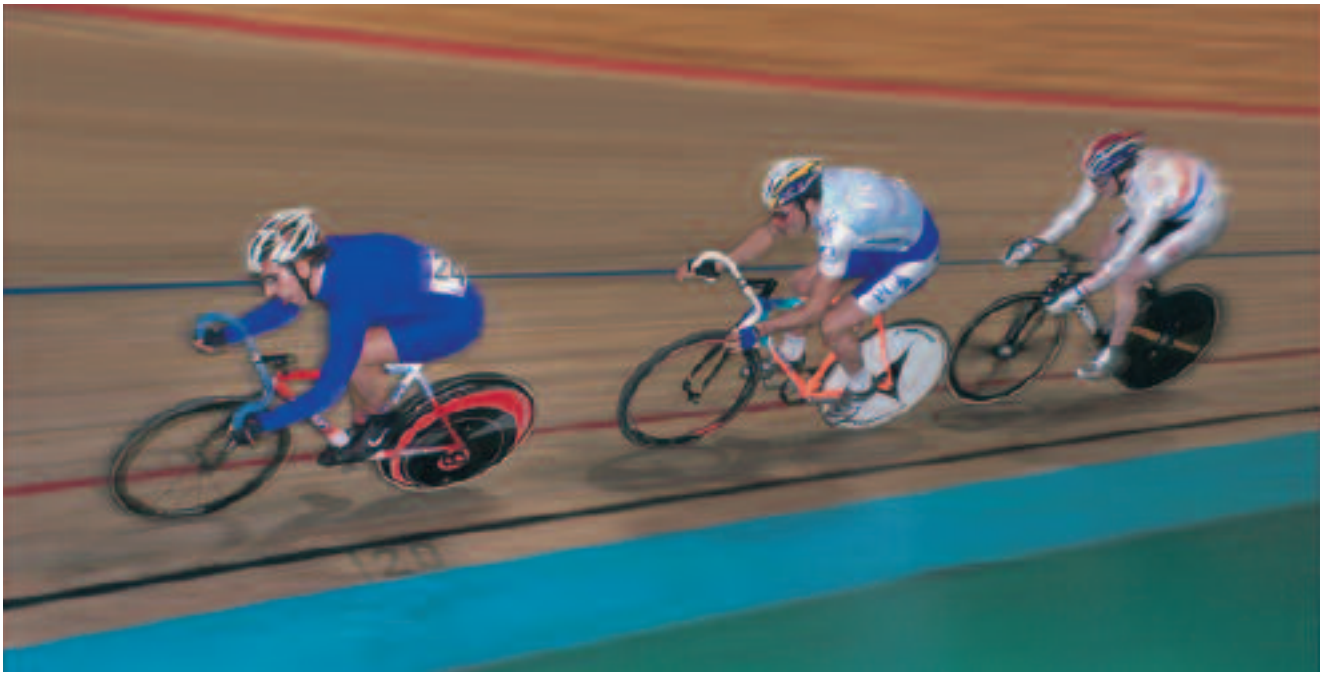
5
Rachel Lum UK
Rosamund Pike, April 2004





6
Lloyd Wright UK
Toon Army

'Newcastle fans celebrate victory over Sunderland at St James' Park.' I was covering the match for the Newcastle Chronicle and took this shot at the final whistle. The Newcastle crowd were particularly jubilant to have defeated their arch rivals and this shot, for me, encapsulated the triumphant atmosphere. © Lloyd Wright



7
John Colmer ARPS UK
Catch Me

8
Alex Yallop UK
Bog Snorkellers, Wales, 2004



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Gabriel Jones *Canada*
'Falling', from the project
'Somewhere on Time'

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John Wotton LRPS *UK*
Walking the Dog



11
Bob Thomas *UK*
Pinhole @ Bottom Bay,
Barbados

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Tong Leng Liew *Singapore*
Triathlon



13
Matt Partridge *UK*
Yana

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Colin Trueman *UK*
Child's Portrait



15
Julie Thomas *UK*
Gwendoline

16
Mark Le Reuz *Channel Isles*
Untitled, from the series
'Waiting for Daylight'



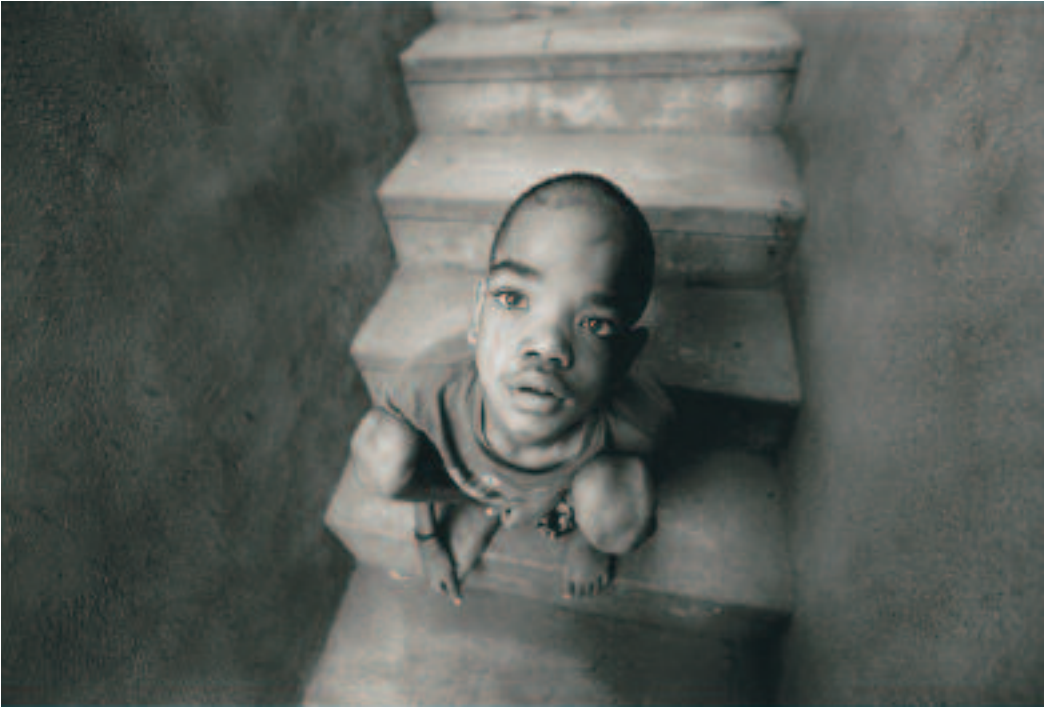
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Bob Moore Hon FRPS UK
Table Tennis

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Paul Russell UK
Hand and Hut, Weymouth



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Trevor Gellard ARPS UK
Brighton Hen Party

20
Mike Birbeck FRPS UK
Llandudno Pier 04



21
Kurt Tong *UK*
Trapped in My World

22
Bob Thomas *UK*
Pressure



23
Graham Sergeant ARPS UK
Nearing the End

24
Paul Francis ARPS UK
Radstock Youth Club 6/04



25
Richard Sadler FRPS UK
Geof Nelson's Bathroom

26
Richard Sadler FRPS UK
Maggie at Home



27
David Balhuizen *UK*
Trevor

28
David Balhuizen *UK*
Homeless



29
Barry Mead FRPS UK
Two Pale Chanting
Goshawks

30
John Lawton ARPS UK
Pied Kingfisher, Kenya



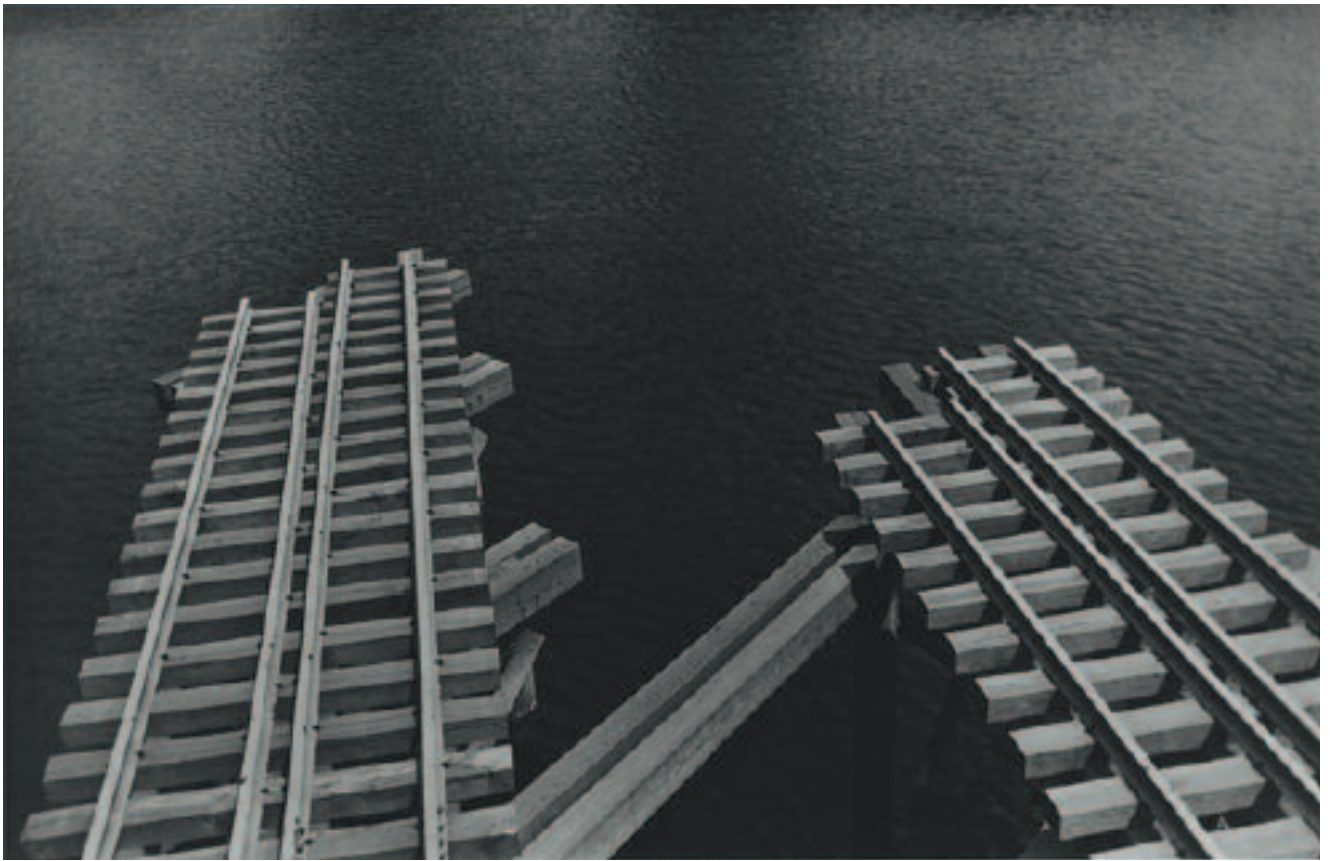
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Kestrel

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UK
Southern House Wren
Troglodytes aedon



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Nigel Rigden *UK*
Oslo Fjord, Norway

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Nigel Rigden *UK*
Empty Department of
Employment Building,
Manchester



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Beginning

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Luiz Santos UK
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India
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UK
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Untitled



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Alone



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Yellow Cabs, New York



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Lisbon Street in the Late
Afternoon



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Coventry Millenium Bridge



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Islander



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Tulip No 2

50
Geoff Watson *UK*
Tulip No 3



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Peter Dazeley *UK*
Solarized Sunflower

52
Peter Dazeley *UK*
Freddie



53
Dennis Worrall FRPS UK
Cathedral Square, Havana



54
Paul Bullivant ARPS UK
'Joan' from the series
'Waiting to Go'



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Apron (Bourdin)

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Corgarff Castle



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Langanes, Iceland



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rugbeia Series

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A K Hardy UK
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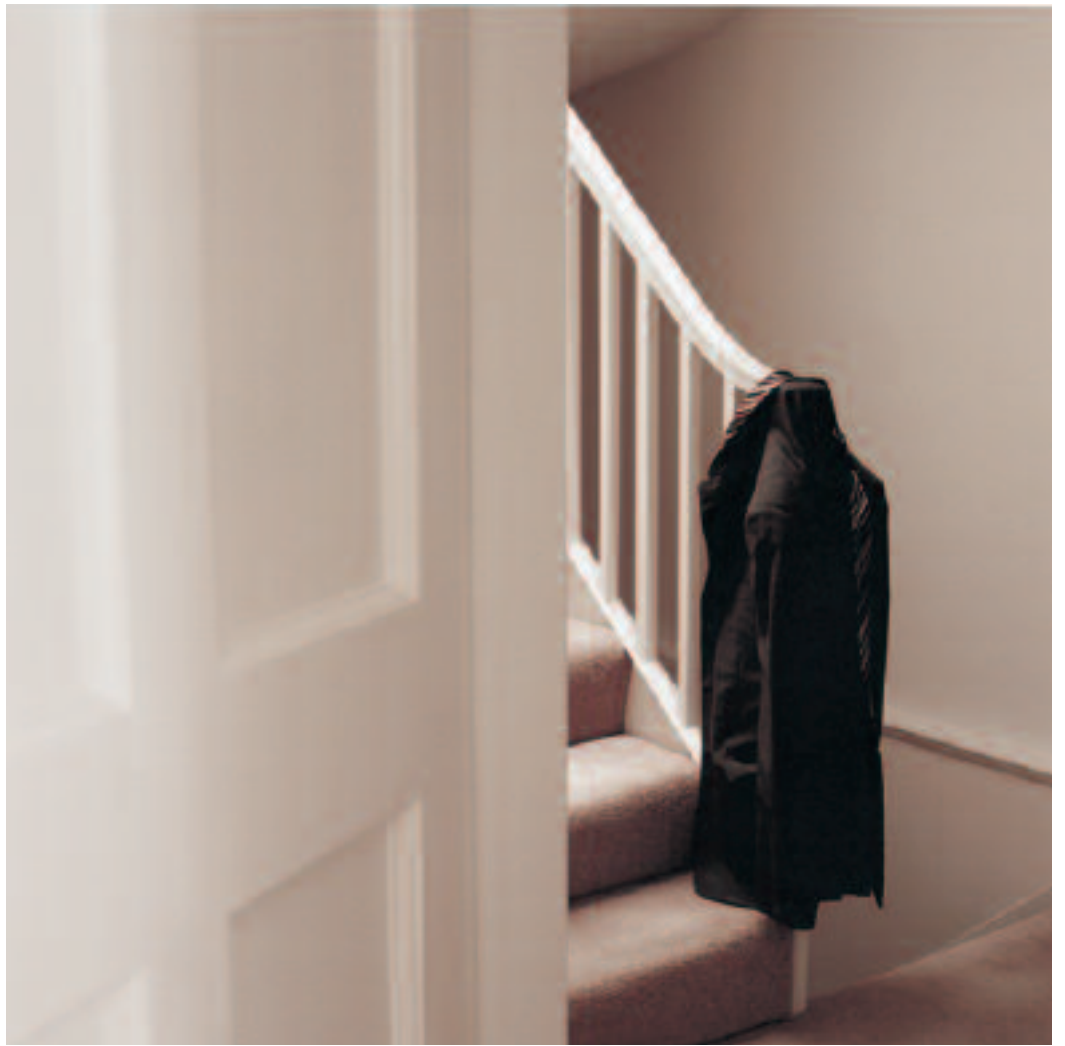
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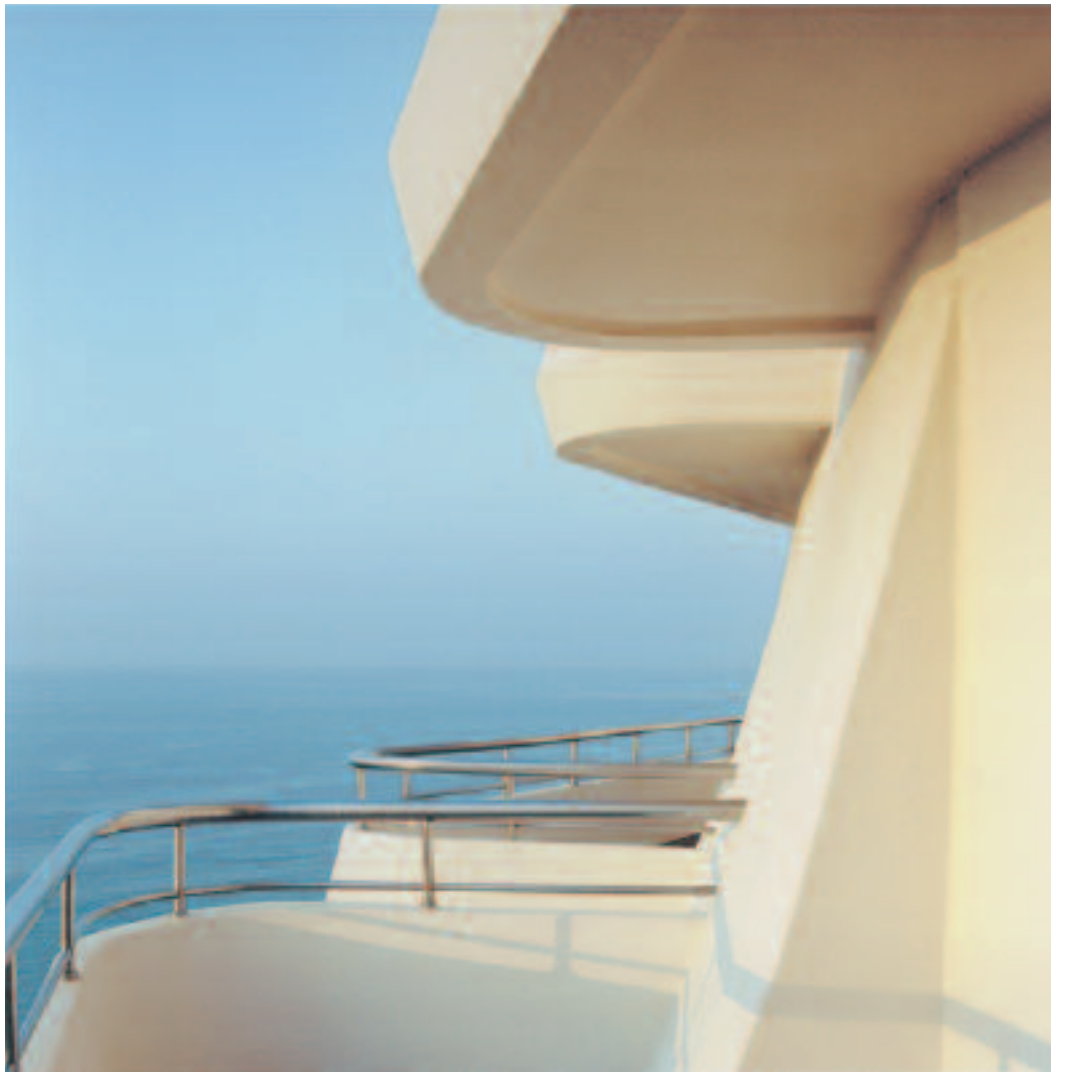
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Clarissa Leahy *UK*
Untitled



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Christopher Bradbury *UK*
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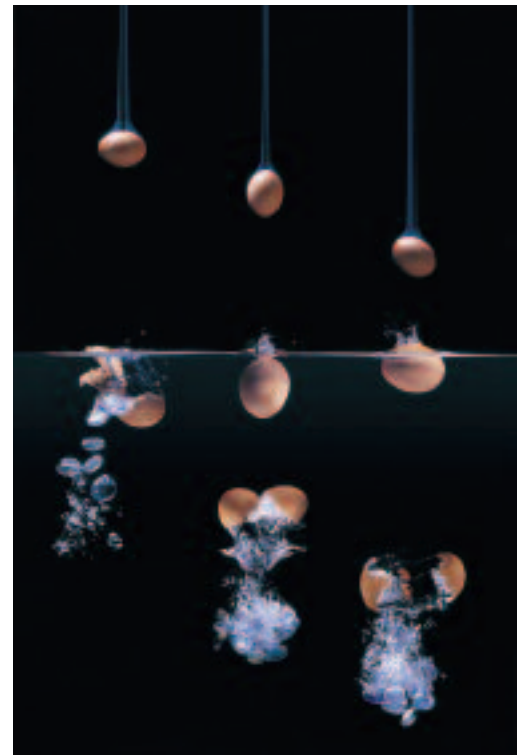
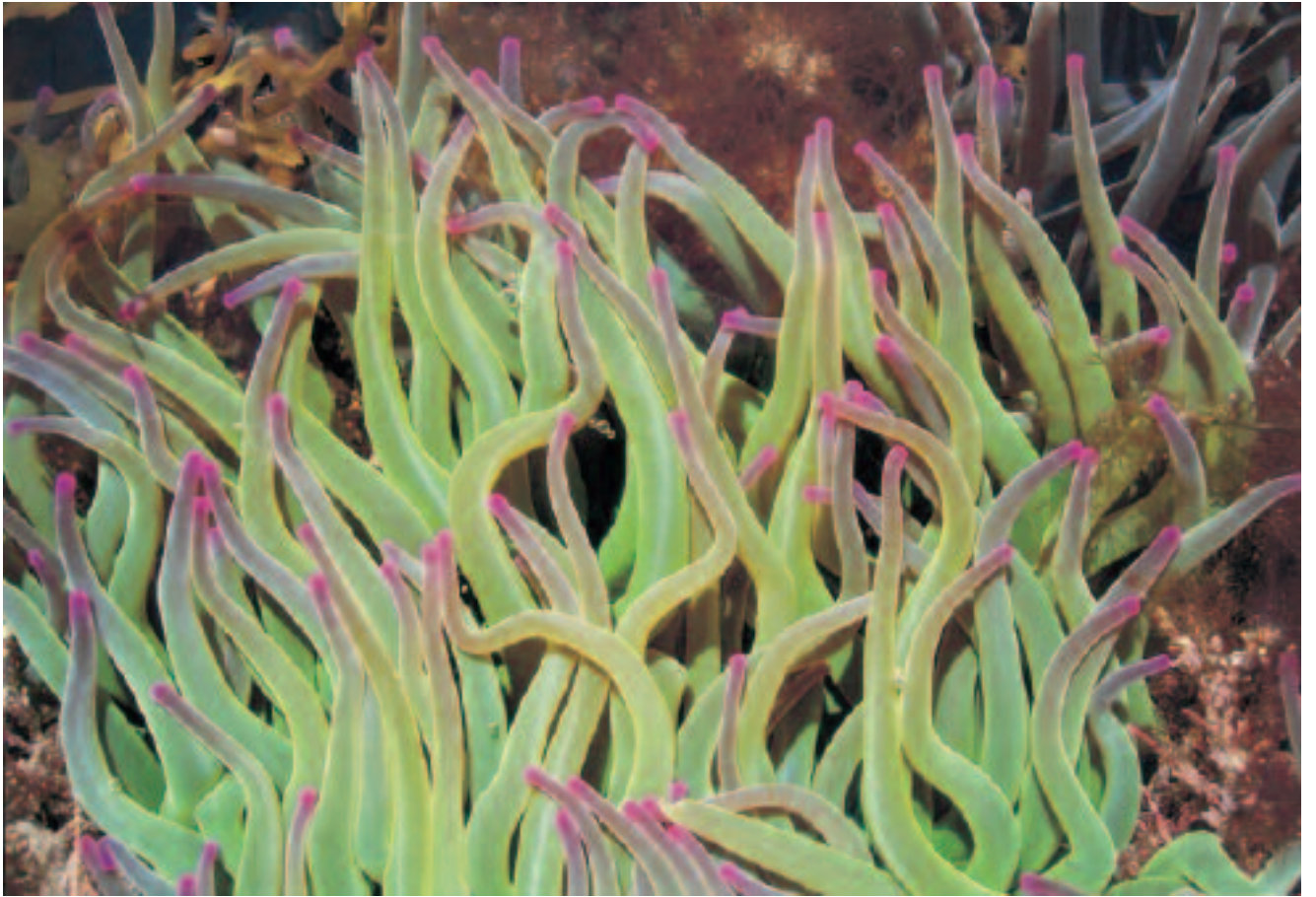
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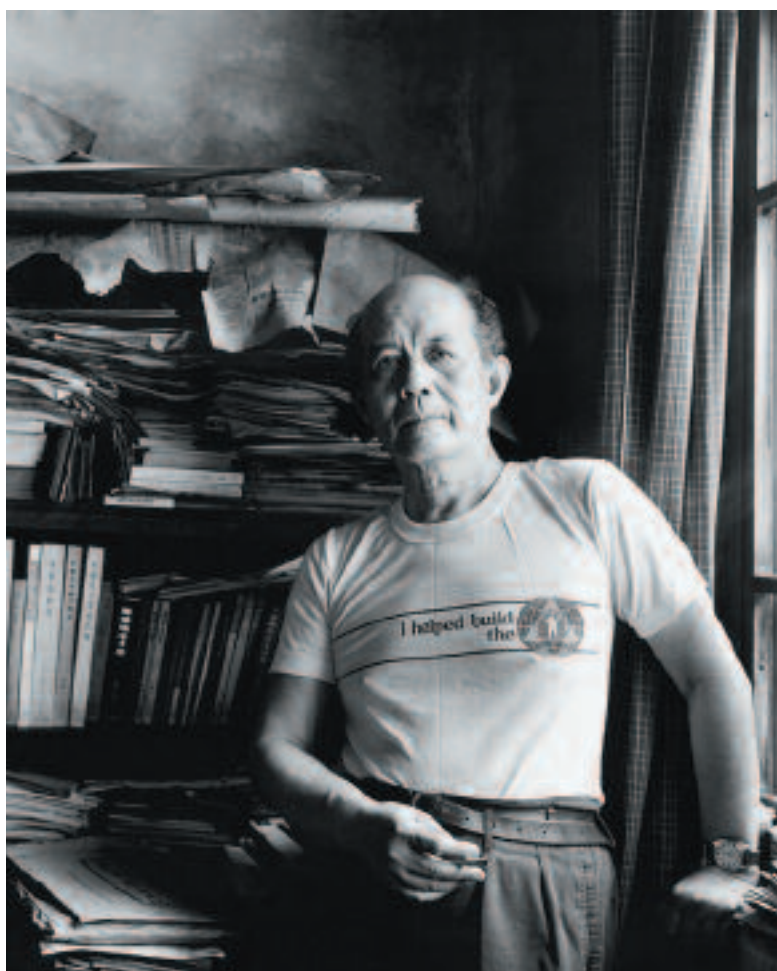
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