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Front Cover Image:

Bob and Denis

by Steven Le Provost FRPS

Inside Front Cover Image:

Locust

by Wendi Schneider

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Visual Art is The Magazine of the RPS Visual Art Group and is provided as part of the annual subscription of the Group.

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Printed by Henry Ling Ltd, The Dorset Press, Dorchester. DT1 1HD

A View from the Chair

ANDREAS KLATT ARPS

One of the few things the Visual Art Group can give you in these difficult times is our magazine. And as ever I am proud to represent such a strong team able to produce this publication in such fabulous quality.

But why do we love a good print? Let's play with some numbers.

A full-frame DSLR may typically give us an image size of 21 megapixels (5616px x 3744px). A monitor, say 21-inch, will have a display grid of 1920px x 1080px

(2 MP). If we want to show a 21 MP image on a 2 MP screen we have to shrink it - even more so because the aspect ratios don't match (3:2 into 16:9). The net result is a staggering loss of image content: almost 92% of definition, tone and texture detail will have disappeared.

'Poppcock', you may well say, 'the human eye can't tell the difference.'

Perhaps. Size reduction, in online streams and collections for instance,

may even have a positive effect in that it favours high-impact pictures and an easier appreciation of concept and implementation.

In that case, is the importance of a high pixel count no more than a myth? I think not, and that's why we love a good print.

I hope your Visual Art magazine will give you much to enjoy.

Andreas



Editor's Comments

RAY HIGGINBOTTOM ARPS

I am sure that all our lives and daily routines have been dramatically changed during the Covid pandemic. Many families have lost loved ones, others have had to adjust to new ways of working and our children and grandchildren are missing their education and schoolfriends. For me, although missing my family, I have found I have had more time to explore new photographic opportunities and to search out inspiration and new challenges from many sources. As one of the guest editors for the Visual Art magazine, it is always a pleasure for me to present some of the work of artists and photographers who may be new to you. I hope they challenge and inspire you too.

I was in New Orleans last year and found 'The Gallery for Fine Photography' and it was here, among a fantastic selection of images, that I discovered the work of Denver-based artist, Wendi Schneider. Her work literally shone out, by the use of precious metals to gild the reverse of her work, she creates other-worldly representations of the environment around us. I admire the way she has

produced a beautiful body of work in a unique and magical way.

I cannot remember when I first came across the sublime work of the Guernsey-based photographer Steven Le Provost but his imagery has always stuck in my mind. His impressionistic approach to portraying the world around us, presents us with an alternative view and imbuing each scene with a soft delicate hue of colour and textures, in which landscapes, inhabited by fanciful characters, hark back to bygone days.

I recently came across the work of James Burnett via Instagram and was immediately drawn to his approach to photography. Using natural elements in the Dorset landscape and alternative processes he has created strange abstract images, imbued with mystery which are totally captivating. Using just the power of sunlight and very long exposures, his Lumen prints produce unique records of this environment and the passage of time.

One day I had a call from Andreas, our Chairman, asking me to have a look at a photographer he thought I might like. Well, he was right, Kristina

Zvinakeviciute's images are certainly stunning. Originally from Lithuania, the Manchester-based photographer's macro photography is full of colour and a frail beauty. She conjures up a magical world only revealed by her macro lens and creative talent.

Born in East Germany, Astrid McGechan took up photography fairly late in her life. A fortuitous meeting with landscape photographer Charlie Waite for a portfolio review really kicked her photographic focus into life. There followed the publication of her first book and after a number of years, an invitation to tutor for Light and Land, one of the UK's leading landscape photography tour companies. As she quotes on her website, 'a still picture is not a space filler, it can be a powerful and concentrated moment of thought, reflection, enjoyment, learning or remembering a moment'.

Thanks to all the contributors to this edition, I hope you delight in their skills and passion.

Ray



Drawn to Serenity

WENDI SCHNEIDER



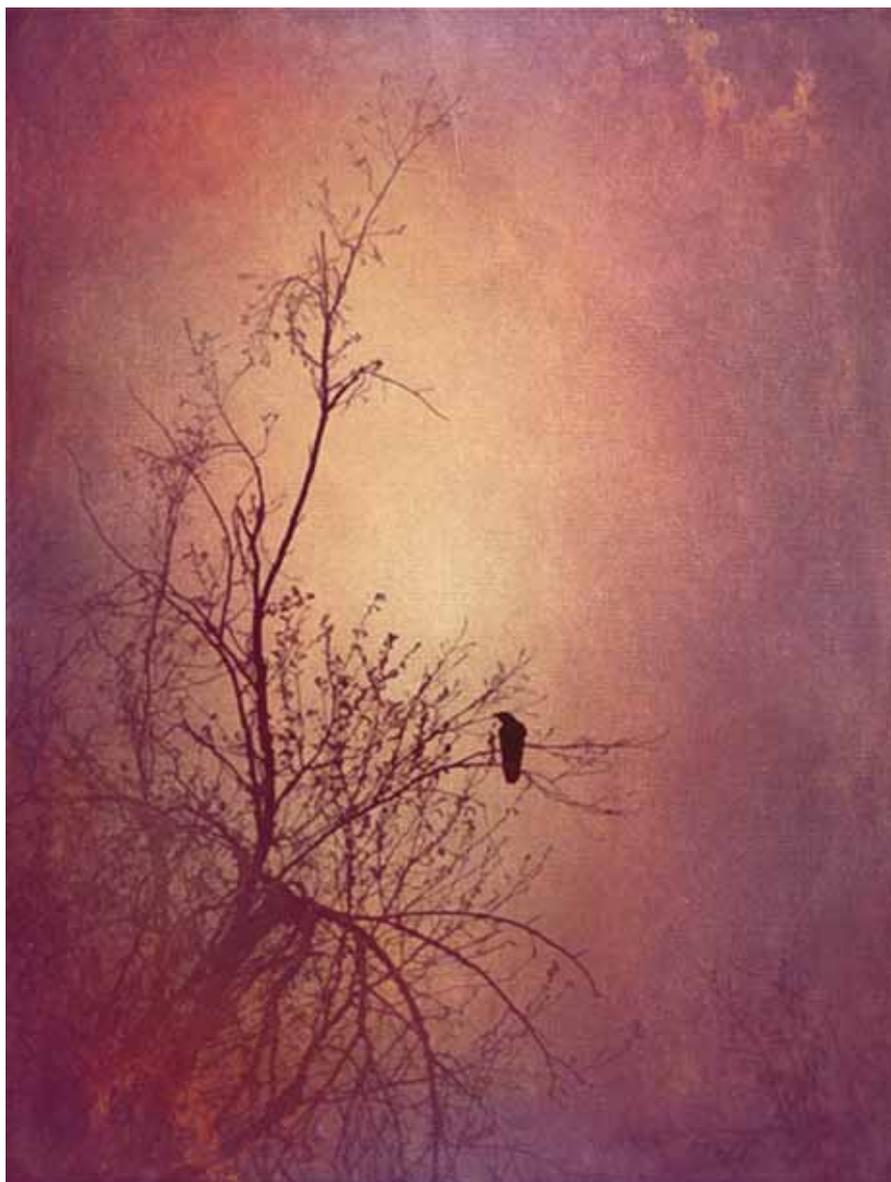
Wendi Schneider is a Denver-based visual artist widely known for her illuminated impressions of grace in the natural world. Drawn to the serenity she finds in the sinuous elegance of organic forms, she preserves vanishing moments of beauty

amidst the chaos in our vulnerable environment. Schneider has perfected a gilding process in which her images seemingly dance on the paper's surface amidst reflections of light on precious metals, creating a synthesis of technique and subject.

Using photography and digital layering of colour and texture, Schneider creates an image that is printed on translucent vellum or kozo paper and layered with white gold, moon gold, silver, or 24k gold on verso. These layers of colour, texture, and reflection, often altered



FEATURED PHOTOGRAPHER



within the edition, create a luminosity that varies as the viewer's position and light transition. This method infuses the artist's hand in each print and suffuses the subjects with the implied spirituality and sanctity of the precious metals. Honouring the inconsistency of this handcrafted process, each limited edition piece is a unique object of reverence.

Born in Memphis, TN in 1955, Schneider grew up in a family of artists, later earning an AA in Art History from Stephens College and a BA in Painting from Newcomb College at Tulane University. Having originally worked as a painter and designer, her interest in photography germinated in the early 1980s with the use of a camera to reference models for oil paintings. Mesmerised by the possibilities of the photographic art form and the alchemy of the darkroom, yet missing the sensuousness of oils, Schneider began to layer oils on photographs to manipulate the boundaries between the real and the imagined. This process laid the groundwork for the unique layering and gilding that would later become the foundation of the States of Grace series.

In 1988, Schneider moved to New York City and began a diverse and successful career that included fine art commissions, photography for magazines, book covers, and advertising, and later (after a move

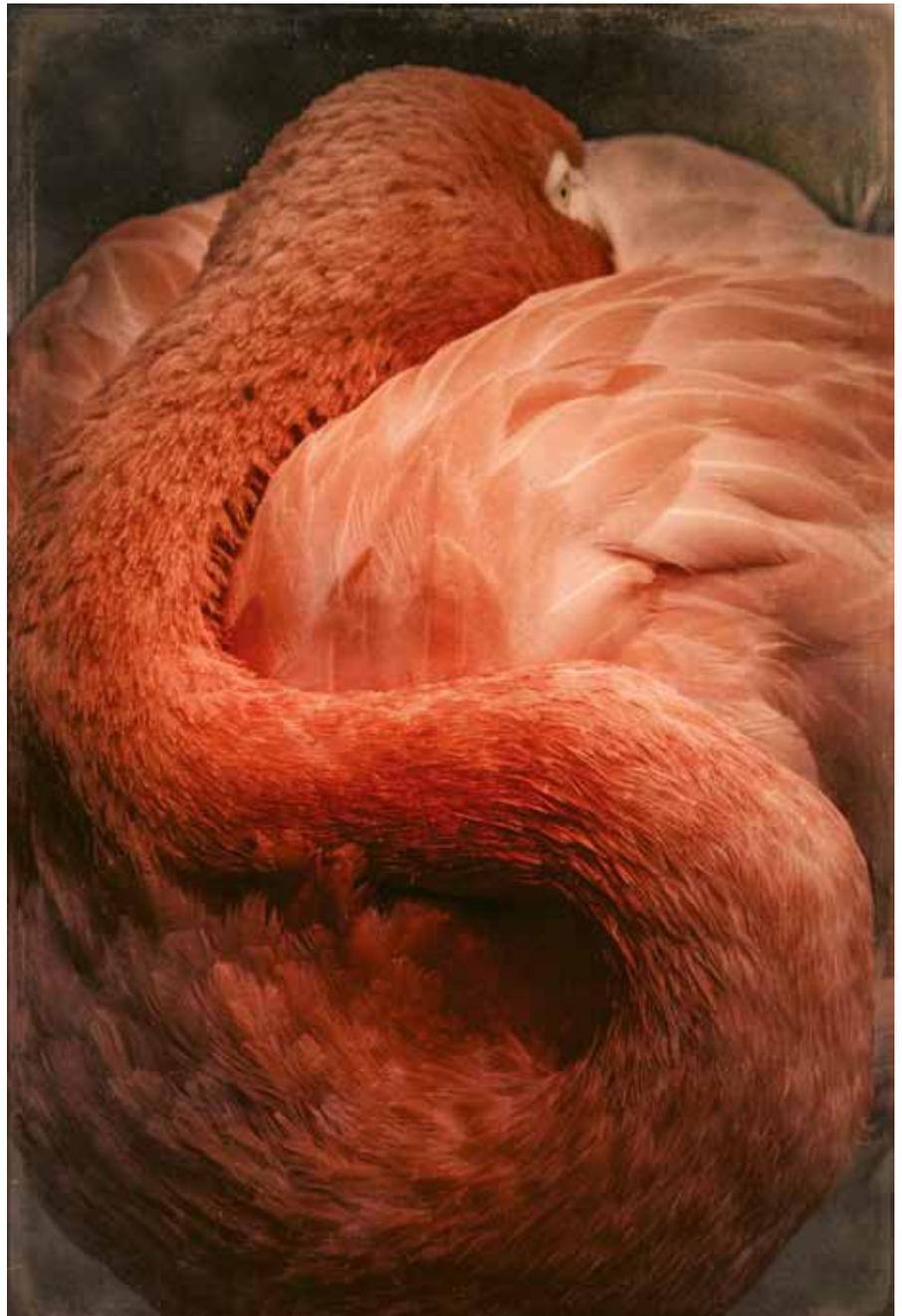


to Denver in 1994) design and art direction.

In 2012, she began to produce a collection of photographs featuring flora and fauna - States of Grace - which was to become her signature body of work.

Schneider's photographs are held in the permanent collections of The New Orleans Museum of Art, The Center for Creative Photography, The Memphis Brooks Museum of Art, The Auburn University Library Special Collections, and The Try-me Collection (among others), as well as numerous private collections. Her work has been published and exhibited extensively in solo and group exhibitions worldwide including AIPAD and Art Basel. Schneider is represented by A Gallery for Fine Photography in New Orleans, Louisiana, Catherine Couturier Gallery in Houston, Texas and Galeria PhotoGraphic in San Miguel de Allende, Mexico.

Schneider is a collector of art and objects, primarily Art Nouveau and Arts & Crafts, as well as photogravures from the turn of the 20th century. She has





juried several successful exhibitions and sits on the executive board of the Colorado Photographic Arts Center.

THE PATINA COLLECTION

'The most cherished childhood memories with my mother were spent haunting antique shops in Memphis, and the love of gathering old things flourished over the following decades. I began collecting antique frames in the early '80s, and more earnestly the past several years, as I prepared to fill the assembled Art Nouveau and Arts & Crafts frames with my illuminated impressions of the natural world.

I recall seeking solace and solitude as a child beneath the swaying limbs of a venerable weeping willow tree as the light faded end of day. My work is influenced by those lush landscapes of Memphis and New Orleans, and the paintings and photographs of the Tonalists and Pictorialists. I photograph intuitively – what I feel, as much as what I see - and am transfixed and transformed in capturing the stillness of suspended light, preserving the visual poetry of these fleeting moments of beauty. States of Grace has evolved organically into series within series that can be curated by subject, feeling or treatment.'

www.wendischneider.com

