



## MOUNT RUSHMORE

**A sculpture of the G7 leaders shaped like Mount Rushmore made of electronic waste has been erected in Cornwall ahead of the G7 Summit.**

It has been named "Mount Recyclemore" and bids to highlight the damage caused by the disposal of electronic devices.

Sculptor Joe Rush said he hoped it would show they needed to be made more easily reusable or recyclable.

He said: "It needs to be repairable or made to last longer because the stuff is going into landfill."



According to a [United Nations report](#), more than 53 million tonnes of e-waste was generated worldwide in 2019 - over 9 million tonnes more than five years earlier.



## Alec Soth

**Alec Soth** is a leading contemporary photographer, widely recognised for documenting American social and geographic landscapes. Drawing inspiration from Depression-era photographers such as [Walker Evans](#) and [Dorothea Lange](#), Soth is best known for his project-based work on what he calls “the big middle”—the American Midwest. Born in 1969 in Minneapolis, MN where he is still based, Soth studied at Sarah Lawrence College. He catapulted to fame when one of the photographs from his self-published book, *Sleeping by the Mississippi*, was used as a poster for the 2004 Whitney Biennial. He subsequently published several critically acclaimed photo books, including *Niagara* and *Broken Manual*. His photography has since been featured in *The New York Times Magazine* and *Newsweek*, and is found the collections of the San Francisco Museum of Modern Art, the Museum of Fine Arts Houston, and the Minneapolis Institute of Art, among others. In 2008, Soth founded Little Brown Mushroom, a small arts institute and publishing house in St. Paul, MN, through which he collaborates with writers and other photographers to publish books and magazines.





[Sofa Sessions: Conversations with Martin Parr - Alec Soth - YouTube](#)



## When is Photography No Longer Photography?

With the increasing power of Machine Learning and Artificial Intelligence available on both phones and PCs, we have reached a point where it has become increasingly difficult to distinguish between photography and composites.

I'm not here to tell you that there is anything wrong with composites and I must make clear that this piece is not about using filters or editing to edit the appearance of an exposure. In my mind, these are akin to choosing film stock and utilising techniques such as dodging, burning, and under or overexposing film and enlargements to get to your desired result. These were staples of any professional film photographer.

This piece is about exploring the ethics of using the word "photography" to describe exposures that bear little relation to reality.

I wouldn't describe myself as a purist. I try not to digitally enhance my images much, but there are times where I must bend to the will of clients and provide them with what they want. I will admit that when I got married last summer, I hired a photographer who specialised in film and asked her not to bring a digital camera.

Although this was simply my preference, clients often look to social platforms like Instagram to see what is possible. Whether that be a client looking for a specific landscape photograph, or a couple wanting an engagement shoot, clients who have only been exposed to modern sharing platforms are more frequently seeing images

that have been complemented with automated editing tools that change a photograph into a photorealistic composite.

It is very rare that professional photographers will label images as composites. If you search [#composite](#) on Instagram, you'll find about 700,000 results, the majority of which are of teeth. When you put that into the context of the 50 billion images that have been uploaded to Instagram, the depth of the issue appears.

The old adage of editing was that you could take a good photograph and make it great, but a bad photograph could never be made good. This is no longer true.

By omitting the reality of a published exposure, we have put ourselves in a position in which society never really knows when a photograph is actually a photograph — a representation of the light hitting film or a sensor.

Clients are becoming less attracted to a photographer's talent used to capture attractive images in-camera, rather how good we are at creating fantasy. Although I have not focused on the prevalence of body editing tools, these are an integral part of that fantasy in portraiture.

So, are we under any obligation to declare the reality of what we post? On social platforms, a new requirement has emerged that requires influencers to tag posts that are advertisements. So important was it to ensure that viewers understood the nature of sponsored content that posts are now being actively removed when these guidelines are broken.

But there is no such requirement in place for composite photography.

Is it fair to landscape photographers who wake up at 2 AM to hike up a mountain in order to capture a dramatic sunrise on the fifth attempt compete with digital versions of nearly equal visual splendour? Is it fair to portrait artists to compete against computers in creating an image that clients are willing to accept as a flattering reproduction of themselves?

Photojournalists are obligated to provide unedited photographs to news outlets. The rest of us are free to create what we want under the guise of photography.

Is it now the case that what is real is no longer beautiful? And if so, what does that say about us as a society?



## Photos of Socotra, The ‘Most Alien-Looking Place on Earth’

Located east of the Horn of Africa, Socotra was famously described by English anthropologist George Wynn Brereton Huntingford in 1980 as “the most alien-looking place on Earth.” Photographer [Daniel Kordan](#) visited the island and captured the otherworldly beauty of the landscapes, from the dragon blood trees to the white sand dunes.

Socotra is the largest of the remote Socotra islands in the Arabian Sea. They’re found 238 miles (380km) south of mainland Yemen (which the islands belong to) and 50 miles (80km) east of Africa. As with other remote islands on our planet, Socotra is known for being a cradle of biodiversity, boasting many unique animals and plants. 37% of the plants, 90% of the reptiles, and 95% of the land snails on Socotra are not found anywhere else on Earth.





[Reuters calls](#) the island the “jewel of biodiversity in Arabian Sea,” and the island was officially [recognized as a UNESCO World Heritage Site](#) in 2008.

One of Kordan’s favourite things to photograph on Socotra is the *Dracaena cinnabari*, popularly known as the dragon blood tree, which is known for its densely arranged branches, umbrella-like shape, and red sap (hence the name).

According to legend, the first dragon blood tree was created from the blood of a dragon who was wounded in a battle with an elephant,” Kordan [writes on \*Fstoppers\*](#).

“The unusual shape of the dragon’s blood tree is an adaptation for survival in arid conditions with low amounts of soil, such as in mountaintops,” [Wikipedia states](#). “The large, packed crown provides shade and reduces evaporation. This shade also aids in the survival of seedlings growing beneath the adult tree, explaining why the trees tend to grow closer together.”

Photographer [Daniel Kordan](#)



© Michael Kenna

## **GOOD ARTISTS COPY, GREAT ARTIST STEAL**

Steve Jobs once made up a quote attributed to Picasso essentially telling everyone stealing was part of artistic genius. While inspiration is essential to photography and copying a picture can teach you a great deal, there is a point where you have to dig deeper and try and find your own voice.

[Good artists COPY, Great artists STEAL? Uh... - YouTube](#)



## Screen printing with Bob Holt

As my darkroom facilities in Leicester have been closed for refurbishment I decided to have a go at screen printing at the Leicester Print Workshop. They offer facilities for a wide range of printing so I decided to have a go at silk screen printing. This is a relatively simple method of printing which can be learnt after a few hours practice.

As with most artistic activities I am the worst in the group but it is a very enjoyable hobby. I go to the workshop for a full day every week and come out totally exhausted at the end of the day. It is possible to draw your own illustrations but I tend to use my photos as the base model. Mechanics are simple-prepare your screen and then make a photocopy of your image which is then applied to the screen. The image is then inked using a squeegee and it is possible to add further colours. The good students tend

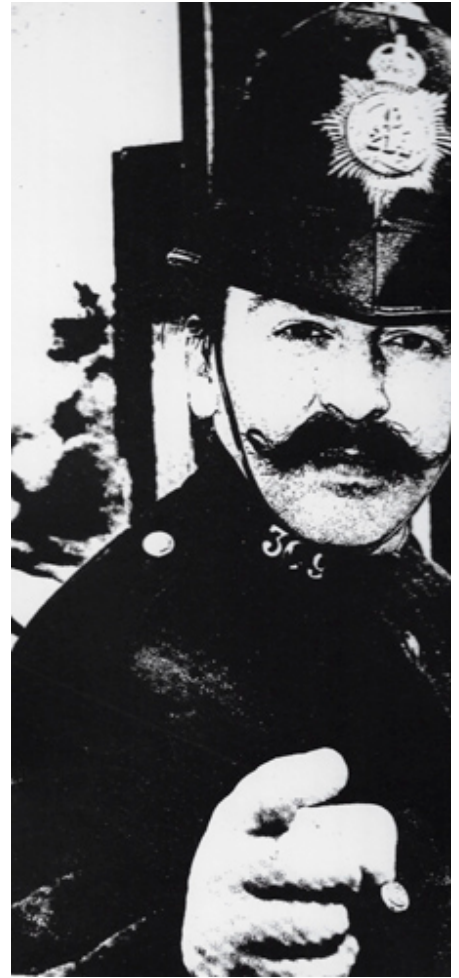


to draw their own images and some of the results are breath taking. Perhaps sometime in the future!

Here are some examples of the finished product produced by my own fair hand. I will get better!



© Bob Holt



© Bob Holt

*Many thanks to Bob for sharing his screen printed images, they look very dramatic with real impact and make for an interesting project.*

*Watch the link below to see how to screen print posters or photographs, if you have any questions or need any advice then I am sure Bob would be willing to answer any questions you might have.*

[Getting Started in Screen Printing. How it Works and What You Need! - YouTube](#)

## DPS VISIT KILSBY YARN BOMBING



Were are we? members lost in Kilsby last seen in the pub, if you see them still wandering around today then please stop and help.

## DPS what's on in JULY 2021

**6th July** Guest Speaker – Malcolm Hupman: 'An Australasian Adventure and its Wildlife'

**13th July**

**Competition (Digital):** Theme 'Shapes'. Guest Judge: Chris Baldwin

## **20th July**

**5 in 5 Evening:** We ask you to share 5 of your own photographs in 5 minutes. Your images may be themed - or not - the choice is entirely yours.

## **27th July**

**Guest Speaker - David Boag: 'Photographing Wild Flowers'**

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