



DAVENTRY PHOTOGRAPHIC SOCIETY



Finalists of the Bird Photographer of the Year 2021 Announced



Photo by David White

The [Bird Photographer of the Year Awards](#) (BPOTY) has announced the finalists for its 2021 competition, with the winner to be announced in September. This selection is a “sneak preview” of what to expect from the 6th-annual awards.

This year’s competition saw over 22,000 entries from over 73 countries which have been narrowed down to the shortlist of finalists below who will go on to compete for the £5,000 cash prize (~\$6,912). In addition to hosting the competition, the BPOTY says that it is a proud supporter of conservation and provides financial aid to grassroots conservation projects through its charity partner *Birds on the Brink*.



Photo by Brian Matthews



Photo by Li Ying Lou



Photographing the "endless diversity" of America by streetlight

Photographs by Daniel Freeman

British photographer Daniel Freeman travelled more than 25,000 miles (40,000km) across the US to capture scenes of small towns lit only by streetlights, shop fronts and moonlight.

Over the past decade, Freeman has made frequent trips to the US to take night-time shots to capture the "charm" of small American towns, culminating in his new photo book *Midnight on Main*.

He estimates that he has spent a total of between eight and 12 months on the road in his pursuit of atmospheric urban night scenes. "The night offers a calm, uninterrupted contemplation of these places, a slowing of time that cannot be found during the busyness of the daylight hours," he explains. "I am also struck by the eerie relevance the empty streets have in the context of the current pandemic.



"Under lockdown, the scenes take on a slightly different meaning - a reminder of the previous ease and freedom of travel, and a speculative future record of how things looked when lockdown hit and people stayed [at] home."

Freeman prefers not to disclose the location of each shot so that the photographs portray a "generic" vision and representation of small-town America.

"In order to maintain the accuracy, realism and integrity of the scenes, all photographs are lit entirely by the light that is present at the location: streetlights, storefronts, and on a small handful of occasions, a little moonlight," he says.

These cross-country trips were born of a compulsion to visit the America that has so heavily influenced me most my life. "The sheer vastness of the country means I never

tire of travelling it. "For me, the draw of America is the endless diversity from state to state. "Many share 'region-defined' characteristics, but nonetheless, each has its own quirk, charm and importance.

"I am for ever fascinated by buildings which exhibit their former lives publicly, like medals, while at the same time housing contemporary ventures. "With untold stories and secrets, they often boast a stoic charm that despite the best attempts of architects, just cannot be replicated in modern structures.

"Birthday shout-outs (seen above) where the whole town likely knows the faces behind the names broadcast, add to that warm, close-knit, small-town feel that is coveted by many. "But they also serve to make the lonesome traveller very aware of their outsider status when passing through.

"People are rarely present when I am photographing at night, but on the odd occasion they are, I never include them."I want the locations to spark the narrative, with human presence and impact implied rather than being physically present to influence and distract.

"Some days I cover a mere 30 miles, others a few hundred. But I always take the smaller roads and back routes.

"The beauty in covering so many miles is watching the changing landscapes as they rise from the horizon, sit aside and fall behind.

"Sometimes these changes are subtle and at other times it is as if crossing the state line is equivalent to entering a new country altogether.

"Certain structures stand out in the night, like an archaic reminder to anyone passing at such an unearthly hour, that they were around long before you and yours, and will likely outlive your kin. "In the image above, there appeared to be sections of buildings torn down from around the two buildings, but they stood strong and defiant, like an elderly couple who knew nothing else but each other's company. "Nocturnal conversations [with passers-by] are often among the most surreal, with an obscure

breadth of topics covered in usually only a short amount of time. "But for all the discussions about alien abductions, conspiracies, (and normal subjects as well), I am lucky that I have never met anybody who was ultimately anything other than polite to me.

"I find myself drawn to older buildings in a town - those often repurposed to house modern franchises, or left as slowly crumbling reminders of a bygone era - somebody's demised 'American Dream' from ages past.

Hi Mike,

Thank you for your email, much appreciated. Really glad you love the work.

Happy for you to use a couple of the images in the newsletter, but if we could just stick to a couple and the link to the article that would be great.

Hope that works for you. Honoured to have been chosen, thank you.

Best wishes,

Daniel Freeman
FBIAPP : QEP : PGCE

[You can see more of Daniel Freeman's work on his website.](#)

David Hockney’s “Joiners”

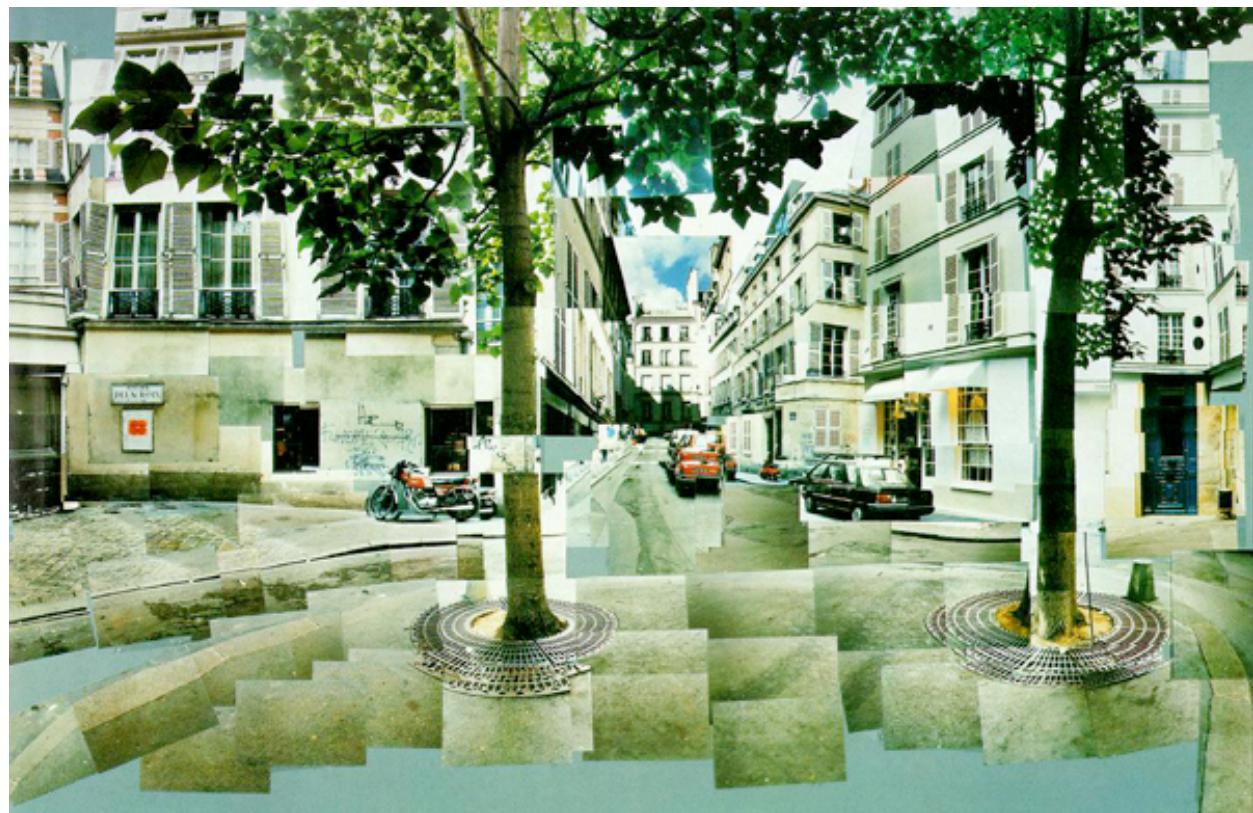
In the early 1980's, English painter [David Hockney](#) began creating intricate photo collages that he called “joiners”. His earlier collages consisted of grid-like compositions made up of polaroid photographs. He then switched to photo lab processed 35mm photographs and created collages that took on a shape of their own, creating abstract representations of the scenes he had photographed. The varied exposures of the individual photographs that make up each collage give each work a fluidity and movement that otherwise might not be found.

[David Hockney on Vincent van Gogh | FULL INTERVIEW - YouTube](#)

[David Hockney on his photocollage process \(1983\) - YouTube](#)



Pearl blossom highway © David Hockney



© David Hockney



Keiichi Ito

[**Keiichi Ito**](#)

Edo Castle, 2017

Platinum print on handmade Gampi paper, edition 3 of 9

The works of Keiichi Ito (Tokyo, 1950) represent a sense of will and eternity. According to Ito 'an existence of sense of will has a strong connection with people who also hold life. Its eternity is a breath of hope that would become a vitality for tomorrow.'

Ito's subjects are nature and artifacts that passed through time. Artifacts are the opposite of nature but through the sharing and passing of time with people, he feels the sense of will and its eternity in them.

[ROMANTIC LOVE -aloha- 2013 A/W MOVIE -](#)



[**Keiichi Ito**](#)

Yoritomo Sakura (C934), 2017

Platinum print on handmade Gampi paper, edition 2 of 9

Ito prints his photographs on washi, a traditional sort of paper made from the fibres of the gampi tree. He purchases the paper in the city of Echizen, where it is handmade by artisans with techniques that have been passed on from one generation to the next for 1500 years. Because the paper is not suitable as photo paper, Ito treats it with a special emulsion. His prints are either platinum palladium prints or toned gelatin sliver prints.

The prints of the series Tanemaki Sakura (2013) exhibited at IBASHO are all platinum palladium prints. This series is a tribute to the century old cherry trees - 'sakura' in Japanese - that have a protected status and are attributed with special stories.

Ito places his subjects in the centre, he sometimes tilts the image and plays with shadow and light. He also uses longer exposure times to capture the passing of time resulting in deliberate partly blurry photographs.

[Keiichi Ito - 26 Artworks, Bio & Shows on Artsy](#)

Dates for your Diary

Summer Social – Tuesday 3 August

DPS Virtual Exhibition

Up to 4 images to be sent by email to Michael Green by 1 st September 2021

Preview of the exhibition at the meeting on 21 st September

(Michael's email to be notified nearer the event.)

Hollis Trophy 2021:

Closing date for entries via PhotoEntry – 1 st October 2021

Judging – Tuesday 19 October

Christmas Social – Tuesday 21 st December

Photographic Walk around Hellidon – 25 May – 7 pm

Christine and I are looking forward to welcoming DPS members to Hellidon on 25 May to show you around our lovely village. It's a conservation area with mostly stone-built properties and no street lamps, and with only 1 traffic sign at the foot of 'Two-Ton Lane' - guess what the sign says? Please park your car on the verge opposite, or close to, the Village Hall in the centre of the village and walk across the road into the churchyard where we will meet at 7 pm. Yes, that's 7 pm.

It would be helpful if you could drop me an email if you are planning to come along so that we have an idea how many to expect and what size group(s) we will have.

Best wishes

Linda Wilson

WHATS ON IN MAY

May 2021 onwards. Please note, the programme from here is based on the assumption we may be able to meet up again, so is subject to change if this isn't possible.

4th May

Informal Critique

11th May

Competition (Digital): Theme 'Three of a Kind'. Guest Judge: Julie Cleaver

20th May

Guest Speaker - Dave Stewart: 'Faces and Figures' Outdoor Portraits and Rock Concert Photography

25th May

Evening out: A photographic guided walk around Hellidon village

If you have any photo's or projects that you think might be of interest to our members then send them in, we want to feature members work. Just email Linda and she will pass them on to Mike Fuller for inclusion.

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