



e-news

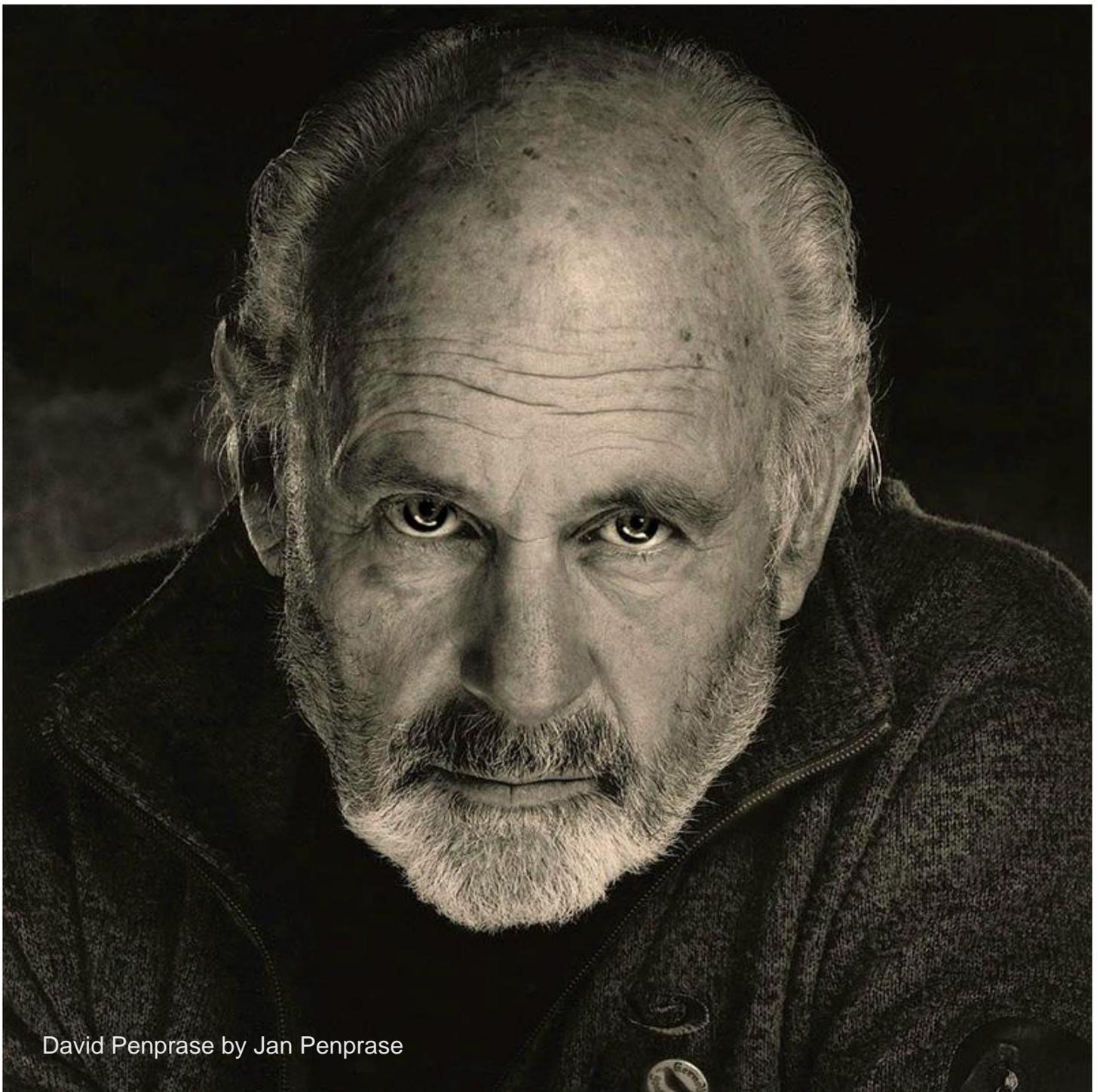
from the Photographic Alliance of Great Britain

Issue 239 extra 2 Oct 2019

David Penprase



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David Penprase by Jan Penprase

A famous musician was asked at what point did he start being successful. His reply was, *“When I began writing songs for myself and not for what I perceived to be my audience and their needs”*. I believe that the same attitude should be applied to our photography. If others appreciate them, that’s the icing on the cake!

I left school at sixteen with just the one GCE Level in Art, so not exactly an academic! I was a late starter, buying my first camera at the age of forty but was instantly smitten with the darkroom and spent many years in there at every available hour!

I soon realised that I should try and convey how I felt about the image, at the point of capture, it’s mood and atmosphere, and try to convey those emotions into the finished print. Imagery for me should not just be an accurate portrayal of your chosen subject it should have intent, content and importantly/hopefully affect the viewer on an emotional as well as visual level. Better dislike than indifference.

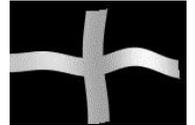
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Working towards our own style, putting our own slant on it is, for most of us, a long and arduous journey and without those past masters to study there would be no platform to build on. So most would, understandably, lean initially towards the work of a particular photographers. But that is what it should be, a starting point. Everyone is influenced by imagery, whether it be photography, sculpture or paintings, and very little is new.

Personally I admire so many; from the family portraits of Sally Mann to the dark work of Joel Peter Witkin, the kitsch of Jan Saudek to the masterly style of Albert Watson and so, so many others.

It is these masters of their craft that we look to in the early days, so yes, we need to look and understand, but above all, to not knowingly copy. To do so is just pure plagiarism and what satisfaction is there in that?

David Penprase



David does not title his images but I have asked him to say a few words about each one.

Cover Picture The concept came from my being involved in the clothing trade. It occurred to me that if the right people wear something outrageous that at first appear ridiculous, it will, not only become “the norm” but the “must have”! What was at first perceived as farcical will ultimately be trendsetting and contemporary.

Page 3 Most images are open to a number of interpretations, for me this depicted the Adam and Eve story of biting into the fruit, However, it could also perhaps be interpreted by others to depicts life in today’s society where everyone expects it as their right.



Although his manliness may be in question by the wearing of feminine attire, his demeanour is saying the opposite.

The oar is a reference to his “paddling his own boat”, irrespective of the opinions of others.

Someone I know
hates disorder.

I wanted to show
him, as if that order
had broken down,
and things were not
under his control.



David and Janet have had a number of Best Selling books published.

Untitled (Creative Monochrome Contemporary Portfolio)
by David Penprase | 1 Jul 1994

Beyond the Edge by David Penprase | 1998

Passion, Pleasure and Pain by David Penprase, Janet Penprase, et al. | 2001

Scryfa: v.2: Celebrating Contemporary Cornish Writing
by Simon Parker and David Penprase | 2003

Harbour to Harbour by David Penprase and Janet Penprase | 2011 & 2012

Salt of the Earth by David Penprase and Janet Penprase | 2014

Developing a Photographic Style: A Photowise Masterclass
by David Penprase | 2019

https://www.amazon.co.uk/Books-David-Penprase/s?rh=n%3A266239%2Cp_27%3ADavid+Penprase



I've always declined to do a "Demi Moore" type of picture. The old shears should be recessive and not catch any stray light. Their placement is important for me, as are the ties around her wrists; they both symbolise how she would be severing her ties from being her mother's child to that of being her child's mother. Of course the shears when spotted, although not my intention, may be viewed as symbolic of the cutting of the umbilical cord.



I'd had a recurring dream, about levitation.

This was my prompt for producing a “suspended” puffer fish. I painted the arched stonework onto a board as a backdrop.



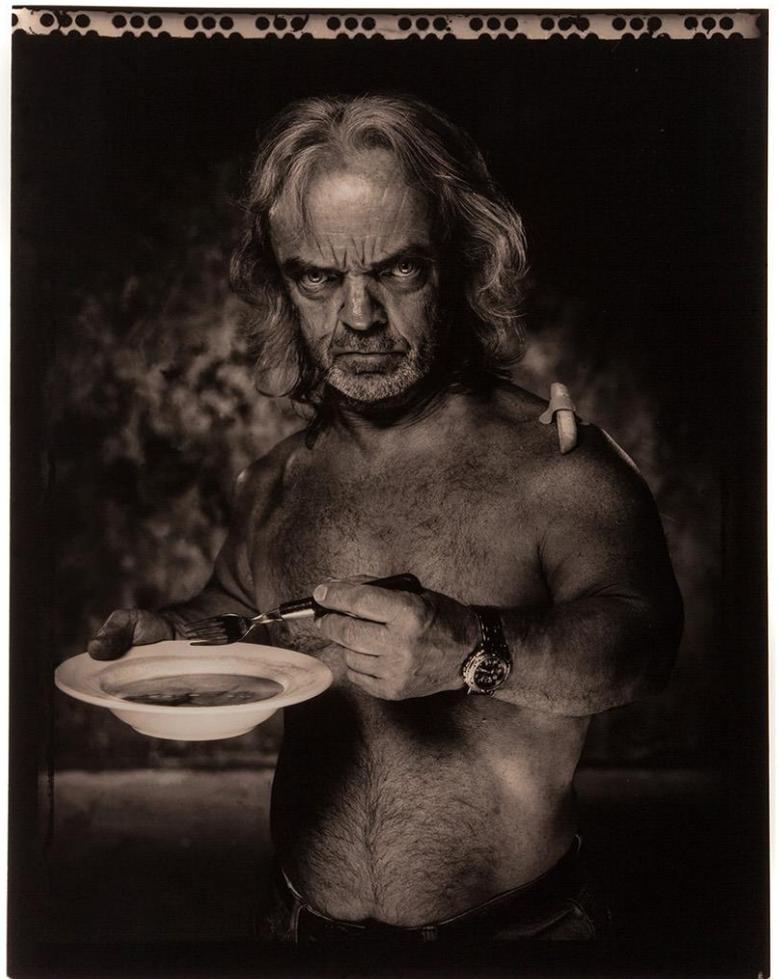
There was no actual intended narrative here.

The model was in a deep contemplative mood, which, on another day, could have been problematic, but as it turned out, added to its emotional content.

We built a series of barriers in the studio to ensure the owl's correct flight path.

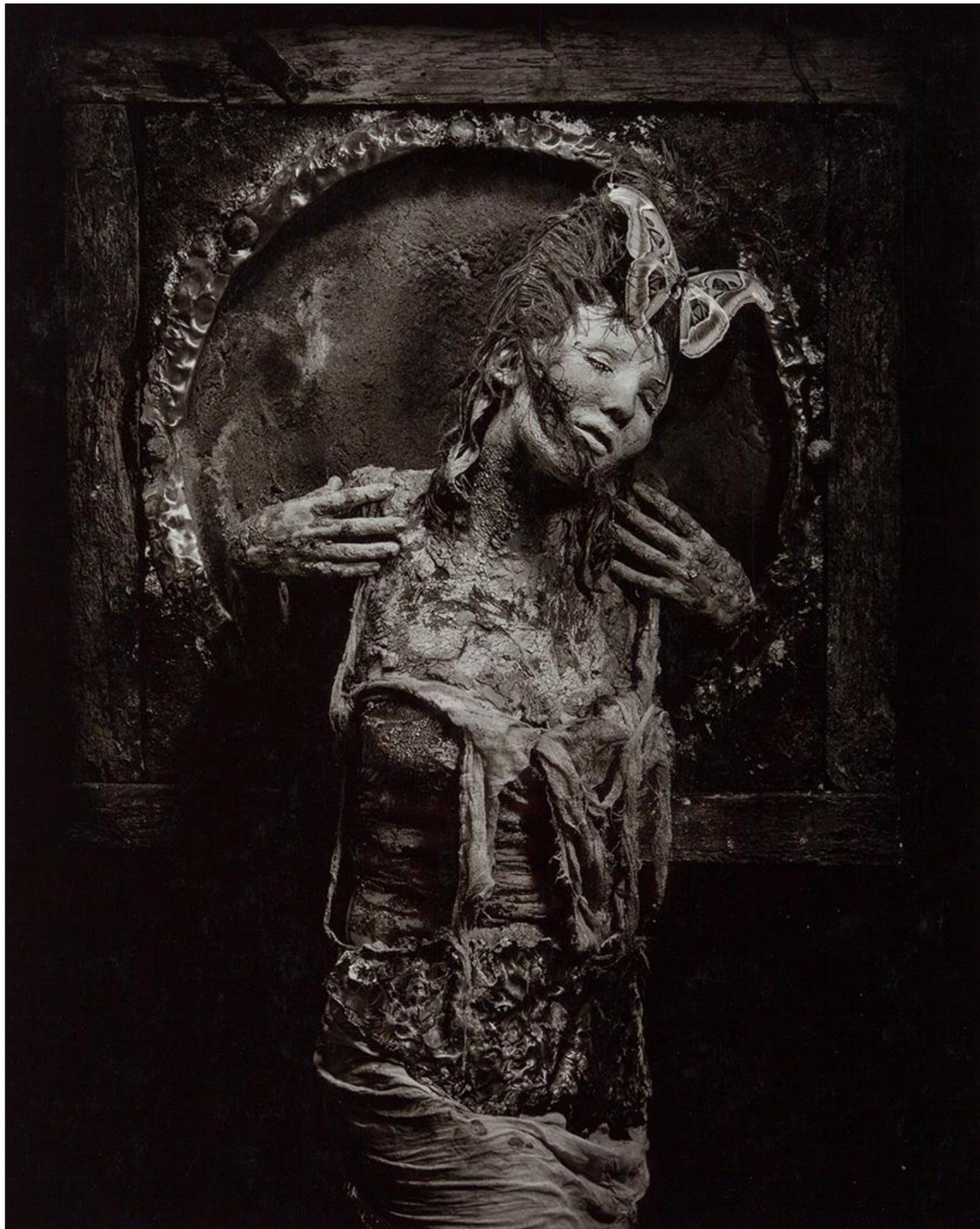
A friend born with height constraints.

Here eating soup with a fork. Initially it is the "chip on the shoulder" that perhaps takes the eye but it is that struggle of adversity, the difficulty of the fork that depicts life's real challenges.



This India Moth spurred me on to make the rest of the attire and backdrop.

It wasn't the smoothest of sessions. I wasn't seeing anything or feeling any energy - until this pose came along towards the end. So pleased we persevered! Hands that come from behind seemingly support the body. But are they supporting her or pulling her back?.





The story here is a different one from the photo on page 6. There is a quiet, but deliberate determination to move away from those restraints of childhood, of being subservient, and casting off those restrictions. to embracing womanhood.

We have become obsessed with technology resulting in our lack of communicating.

She is wearing a neck collar that has protective spikes to ward off unwelcome attention.

Parts of the body have been emphasized with paint, a reminder that life should be used to be more physical than electronic.

Referencing to the fact that we give more attention to technology than to the basic principles of life,



For health reasons, this model has had some corrective surgery.

I was looking for an image that tells the story of vanity surgery. Initially, it's the scars that grab the viewers' attention, then, seeing razor blades attached to the fabric, questions form.



Living
as we do
in a small
fishing
village
I began to
introduce
some
of those
elements.

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Our craving for celebrity, as the media lovingly embraces the latest “talent”, The other side is our hunger to see the mighty fall.

This image is supported by snippets of text, to show this path from fame to eventual downfall.

It begins with high praise but is then followed by innuendos and gossip about his private life, until eventually he is “crucified”



...the band was voted best newcomers for the year... their long awaited debut
for hours in the hope of seeing... to date 20 million albums worldwide... was seen at the top night club with... rumour has it that the band is to split....
the world's most eligible bachelor today denied that... the handsome singer, our greatest export... a rare talent... the breakup of the group was
by mutual consent... to enable individual projects... his first solo album is bound to secure his future as a singer/songwriter... his non stop tour of over
ninety gruelling dates was sold out within hours of tickets being available... has made him one of the country's wealthiest men... a spokesman for the
singer denied any truth in the rumour that... in court it was stated that a quantity of cocaine was found... outside the court in a statement to the press
it was categorically refuted that there is an addiction problem... his latest album has failed miserably to capture any of his former magic... he attacked
the photographer without provocation... the singer has sacked his manager... manager to sue... his marriage to the supermodel has long been known to be a
cover up... was seen leaving the club well known to be... her not released a single for over a year... a tour to revive his flagging career is planned
for next year... was admitted to the clinic under the pseudonym... at his home today he admitted that he was ... the record company is not going to
renew his contract... was seen playing at the small club for a few pounds... when asked ... no comment.....



A pet hate of mine had been photographs of girls with flowers in their hair entitled, for example, "Mary with red rose". Rather than make it soft and feminine I wanted to portray strength, without being effeminate.