

The Craft of Photography

co-organised by Cambridge Darkroom

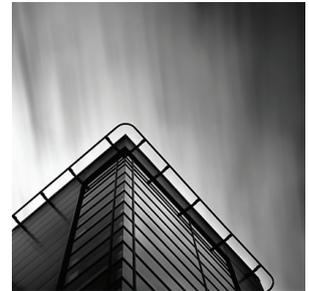
Williams Art

3-15 April 2012

www.williamsart.co.uk

Richard Fraser

Framed prints £125
Mounted prints £75
Framed triptych £320
(any combination of 3)
Mounted triptych £190
(any combination of 3)



Featured in *Practical Photography* (May 2012)



Green within green



Grand isolation



Thinking time

Hal Maughan

Framed prints £70
Mounted prints £45

My view of 'craft' in this sense lies in the eye, the ability to see. All the images are as they were taken, without cropping or photoshopping. As somebody once noted, the best camera for the job is the one in your hand, and I fully subscribe to this way of looking at things, so my pictures are the result of being in the moment, and attempting to capture it before the moment passes, before the light changes, before the view is obscured. This is how I look at craft in this sense. They are relatively lo-fi, and the graininess is part of their quality.



Wait



Footloose



Purpose



Breach



Annex



Coral

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Jane Goodall

I capture fleeting moments of changing light and tides. I also enjoy revealing surreal aspects of the landscape and its abstract forms. I hope to inspire the viewer to explore the natural landscape for themselves.

Prints in 50 x 40cm frames £120

These images are supplied as very high quality prints using acid-free paper with pigment-based inks that are guaranteed light-safe for 150 years. The edition number is 25 in each size category.



The Tate



Golden Gate



Medieval sunrise



The hotel bill



The bed and breakfast



Beautiful light

Conrad Webb

The two images exhibited here at Williams Art belong to a series titled 'Aspects of Linton'. The series was shot over 9 months during 2009/2010 and the top image shown here, 'Mill Vents', was in fact the initial catalyst for the project. Its virtues as a monochrome image overcame my reluctance to push further into the genre of black and white photography.

I have been shooting exclusively in black and white ever since and enjoy the seemingly endless compositional and technical challenges that come with it. Black and white images are unforgiving with regards to the capture of light and they reveal a startling amount of detail. I am currently working on a black and white collaborative project consisting of 10 artists' portraits. The project will be exhibited in July 2012 in conjunction with Cambridge Open Studios at the WindmillArt Gallery in Linton.

All my exhibited works are unapologetically seeking approval from the viewer. For those that do approve I also hope to elicit some degree of emotional response regardless of how small or insignificant it may be.



Mill Vents



Bowls

Giclée prints using archival inks and archival satin paper with mounts 50 x 60cm

Unframed, unsigned prints £75

Unframed prints, with signed acid free mount to fit 60 x 50cm frame £99

Framed prints, with signed acid free mount in 60 x 50cm black metal clip frame £135

Framed prints, with signed acid free mount in 60 x 50cm black wood frame £149

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Ian James

Having spent many years interested in photography I have recently concentrated on the human in the landscape, especially in or near water.



The farmer

A figure study in winter:

Pentax K7, 17-70mm at 33mm, f11, 1/50s. Softened in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

38cm framed 50x40: £165; unframed £125. Maximum edition of 10 prints.



Sea legs

A study of 'negative space' in the shapes around the legs.

Pentax K7, 17-70mm at 43mm, f5.6, 1/640s. Posterised in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

28cm framed 50x40: £165; unframed £125. Maximum edition of 10 prints.



Contour II

The smooth curves of the body are linked to the jagged lines of the rocks by an ocean that is neither jagged nor smooth.

Pentax K7, 17-70mm at 56mm, f5.6, 1/640s. Gradient mapped in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

38cm, framed 50x40: £165; unframed £125. Maximum edition of 10 prints.



Toytown

Are we large or small, strong or weak? We may feel powerful, but even the smallest river dwarfs us.

Pentax K7, 17-70mm at 17 mm, f4.5, 1/100s. A montage composed in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

38cm framed 50x40: £165; unframed £125. Maximum edition of 10 prints.



Cascade

The long exposure shows the movement of the water and trees, contradicting our normal perception of people moving through a stationary environment.

Pentax K7, 35mm, f16, 1/6s. A montage of five images composed in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

38cm framed 50x40: £175; unframed £135. Maximum edition of 10 prints.



Minus Six

A multiple figure study. It took 20 minutes to photograph, at -6 C.

Pentax K7, 17-70mm at 21mm, f10, 1/320s. A montage composed in Photoshop Elements 9. Canson Infinity Arches Aquarelle 310gsm, Epson UltraChrome HDR.

38cm framed 50x40: £190; unframed £150. Maximum edition of 10 prints.

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Nilu Karun

A4 prints in A3 frames £80
Unframed mounted prints £40
All prints are on Fuji Pro Lustre paper

Capturing images in an unusual way has always been of interest to me and I frequently use the different techniques to achieve an extraordinary effect.

"Sharpness is a bourgeois concept." - Henri Cartier-Bresson
I was inspired by the above quote, to produce this series of the images. A long enough shutter speed is the key ingredient and it allows the camera to paint the photographic object in abstract form. A camera's shutter speed can control exposure, but it's also one of the most powerful creative tools in photography. It can convey motion, freeze action, isolate subjects and smooth water, amongst other abilities. The right combination of shutter speed, aperture setting, and ISO setting in combination with the actual camera movement will produce the desired blur and an artistic abstraction of the scenery. Suppressing some or all of the details in the scene is my primary photographic goal.



I felt the darkness



Where did I go wrong?



Last dance



Mystery continues

Beata Zygarlowska

Architect and visual artist

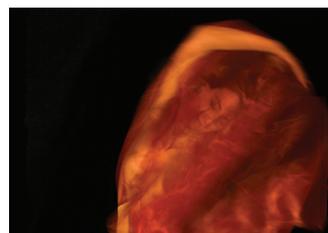
Framed works £345
Unframed works £250

Beata studied at The Art College (Skolen for Billedkunst) in Copenhagen, The Royal Danish Academy of Fine Arts, Department of Architecture and at The University of Cambridge.

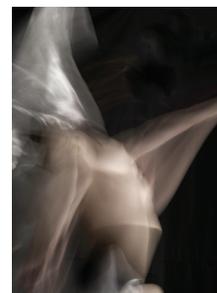
For her work she has received many grants and scholarships, among them The Danish Agency for Culture Grants (2001, 2003), Anglo-Danish Society Award (2004) and Sophus Fonden by Louis Poulsen Lighting for studies on V. Hammershoi (2005).

Selected exhibitions, period 2000-2011:

"Peregrination", Gallery Zenit, Frederiksberg, DK (solo-1994);
"Peregrination II", Gallery "Nad Wisla", Torun, Poland; "POISON", Gallery "Pod Kasztanami", Warsaw, Poland; Gallery Brama, Warsaw, Poland (solo-2004); DEVALIGIA, M/S Kronborg, Copenhagen; "New under the sun", Art Association, Copenhagen; Gallery Brantebjerg, Nykobing Sjaelland, DK (solo); 5. Intermezzo, Gallery Inverto, Hanover, Germany (2000); Space & Structure, Royal Academy of Fine Arts, Copenhagen; Summer Exhibition, Tistrup (2004); West Jutlans Art Association, Janus Bygning, Tistrup, DK; Denmark In The Castle, "Zamek" Culture Centre, Poznan, Poland (2007); Gallery Susanne Hojriis, Copenhagen, DK (2006--);



Medea's dance



Out of balance



The flame



Breeze

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Lisa Cordaro

Lisa Cordaro is a writer, editor and photographer.

Framed prints £60
Unframed prints £25
41 x 31cm



Gaudi mosaic



Amphitheatre

Martin Ley

Unframed prints £99
Framed prints £149

41 x 34cm mounts

Giclée prints on Tecco Baryt 270gsm, editions of 10



Babylon gallery



Water tryptich

Andrew Steer

Framed print £85
Unframed print £60

Prints approximately 40 x 30cm

Digital prints made by laser-exposure of the photographic Fujifilm Crystal Archive paper prior to machine-processing in wet chemistry.



Bridge lumiere

Suzi Shimwell

Framed print £45
Unframed print £30

Prints approx 30 x 21cm



Betty



Self portrait