



© Linda Wilson

Lions Mating

IN FOCUS Linda Wilson

Walking into Linda's home you are surrounded by her work – not photographs as you might expect but exquisitely carved wooden ornaments and very stylish and useful pieces of furniture. How is it then that this particular talent has been forsaken for another?

Linda was keen that Bob her partner had something to get stuck into when he retired and so he was given a Nikon D90 camera and booked onto a photographic course for his 60th birthday. Linda, however, was aware that the Fuji bridge camera that she and Bob used as an automatic camera also had manual controls and it might be interesting to find out what they were all about. She decided to book herself a place on the course too. Neither realised their lives were going to change and be overtaken by issues such as F-stops and ISO values.

This was as recent as 2011, so not bad then for her rapid progress to success at the Daventry Photography Society and elsewhere. As I point out she is the only person in recent times to have won the ‘Treble’. (Each of the print and projected annual competitions and therefore overall winner of the Walker cup.) Linda agrees it was an achievement she is rightly proud of, as is the fact that she has won the print competition on three different years 2013, 2014 and 2017. As Linda is very keen on printed images this is very special to her. What had her success given her I wondered and Linda said confidence most of all which allowed her to be more relaxed in her approach to what she photographed now. Achieving her LRPS also contributed to this positive attitude.

King Penguins in Tierra del Fuego – one of the 4 nature images in Linda’s LRPS panel. Where did all this talent and ability spring from?



© Linda Wilson

King Penguins in Tierra del Fuego

Linda is keen to point out that the DPS has been very instrumental in assisting her success. She is fulsome in her praise of what the club has given her in the form of other member’s generous help, the visiting speakers and generally through the club’s broad programme of events. Importantly,

however, Linda quickly realised early on if she was to progress she needed to take and use the criticism sometimes given as a learning tool.

She smiled wryly when she related that the first photo she showed at the club was greeted mainly with encouragement but someone whispered 'If I ever show a picture of bluebells shoot me'.

That comment hurt but it made her realise that the comment was actually instructive. She needed to take photos of something different or in a different way. Again the club came to her aid via the monthly competitions because their varied topics made her take images she wouldn't have dreamt of taking previously. In the same way she takes all the judge's comments in her stride because she wants to use them constructively. Also Linda is keen to point out that members are fortunate to get judges to critique their work because they do so voluntarily with only their expenses paid.

Would Linda like to be a judge? No was her quick and definite reply. Why not? I like to be fair in all possible ways and I don't think I could be if I had to make quick judgements about people's work – I admire those that can but we all know how easy it is to get it wrong. Does the method of judges interacting with the author appeal. Linda didn't think so because as a judge you can't have a conversation with everyone and so again it is not fair.

The club is obviously very important to Linda, so has it changed since she joined? Yes she said with a sense of pride, in quite a few respects but most importantly the standard of the member's work has improved. That is what the club is really about - wanting to support and encourage members own efforts in a non-obtrusive way. I pointed out that Linda had possibly played an important part in the club's recent development by using her well known and undoubted organisational talents and skills. Linda laughed and said she liked things to be well planned and organised, and yes she was known for it – no accident then that she was drinking her tea from a pink mug that had on it 'The queen of everything' which had been bought for her. Linda, however, was keen to point out that organisation and planning was everything to her when she was responsible to other people, because she couldn't bear letting people down and not doing a thorough job. Paradoxically, she admitted to being much less organised in her personal and home life: her other mug says 'Just say NO to housework!'

Linda is even better known and admired for her wildlife photography. Did it emerge immediately when she started taken photographs more seriously? Apparently not. Landscapes were what Linda concentrated on at first but along came Bob Brind-Surch to speak at the club and literally a new chapter began. His talk inspired and enthused her to take the plunge and go to Africa. Linda states that she never imagined herself out in the wilds taking photographs even though she has always been an animal lover. There is no mistaking the pleasure these trips gave her as she remembers them and she is

quite emotional and tearful when she relates times such as the absolute thrill of seeing wildlife in the raw or when a lion viewed through her camera lens came bearing down on her. Although she admits she did find the 'red in tooth and claw aspect' hard to come to terms with and still does.



© Linda Wilson

Male Lion, Mara North Conservancy, Kenya

I asked what had photography generally given Linda and she didn't hesitate in saying how much she enjoyed the different and heightened way she saw things now and how she appreciated the different qualities of light and what it can bring to subjects and scenes. Where did she see her photographic journey taking her now? She said to enjoy the journey was very important to her and she and Bob had gone on various photographic holidays to remote places in the world and would continue to do so as they both got such a lot of pleasure from these trips.

Was there anything that she was concerned about in photography and the way it was perhaps tending to move forward? Not really but her biggest apprehension was that, in this age of digital photography, she worried that future generations would not trawl through thousands of inherited digital images and that prints were still important as they were so much more enduring. Unfortunately the art of printing was being lost and consequently

important images would not be available to be shared and enjoyed. Therefore she believed the club should go back to having more print competitions.



Linda's winning panel of 3 printed images from the January 2018 competition. Again the importance of the club was being discussed and ultimately I wondered who got the best bargain – was it Linda who got the club or the club that got Linda. A win win I'd say! © Christine Prickett

More of Linda's photo's can be seen on the website <http://www.daventryphotographicsociety.co.uk/#/linda-wilson/4592209495>

Thanks go to Christine Prickett for the interesting interview with Linda Wilson, we hope to make this a feature in future Newsletters.

DPS - WHAT'S ON IN NOVEMBER

6th November - Member's Evening - Back to Basic: Cameras.
13th November - Competition - Projected - Heavy Metal - Trevor Rudkin.
20th November - Guest Speaker - A Passion for Nature - Ann Miles.
27th November - Members Evening - 10 in 10.

Photography Exhibitions in and around London

Click on the link below for a selection of current Exhibitions

[CURRENT EXHIBITIONS | London Photography Diary, Exhibitions & Events](#)



© Martin Parr

[Martin Parr](#)

Martin Parr

Martin Parr is a chronicler of our age. In the face of the constantly growing flood of images released by the media, his photographs offer us the opportunity to see the world from his unique perspective.

At first glance, his photographs seem exaggerated or even grotesque. The motifs he chooses are strange, the colours are garish and the perspectives are unusual. Parr's term for the overwhelming power of published images is "propaganda".

[Martin Parr Parrs Advice - YouTube](#)



© Martin Parr

He counters this propaganda with his own chosen weapons: criticism, seduction and humour. As a result, his photographs are original and entertaining, accessible and understandable. But at the same time they show us in a penetrating way how we live, how we present ourselves to others, and what we value.

Leisure, consumption and communication are the concepts that this British photographer has been researching for several decades now on his worldwide travels. In the process, he examines national characteristics and international phenomena to find out how valid they are as symbols that will help future generations to understand our cultural peculiarities. Parr enables us to see things that have seemed familiar to us in a completely new way. In this way he creates his own image of society, which allows us to combine an analysis of the visible signs of globalisation with unusual visual experiences. In his photos, Parr juxtaposes specific images with universal ones without resolving the contradictions. Individual characteristics are accepted and eccentricities are treasured.



© Martin Parr

[Martin Parr – 'Photography is a Form of Therapy' | TateShots - YouTube](#)

I hope you take the time to click the links and listen to what Martin Parr has to say about photography, Martin is one of the most important British photographers of the last thirty years, his photographs reflect and comment on the realities surrounding society today.

Particularly relevant is his advice to student photographers with his comments regarding finding your own style or voice by copying and adapting your style until you find your own.

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