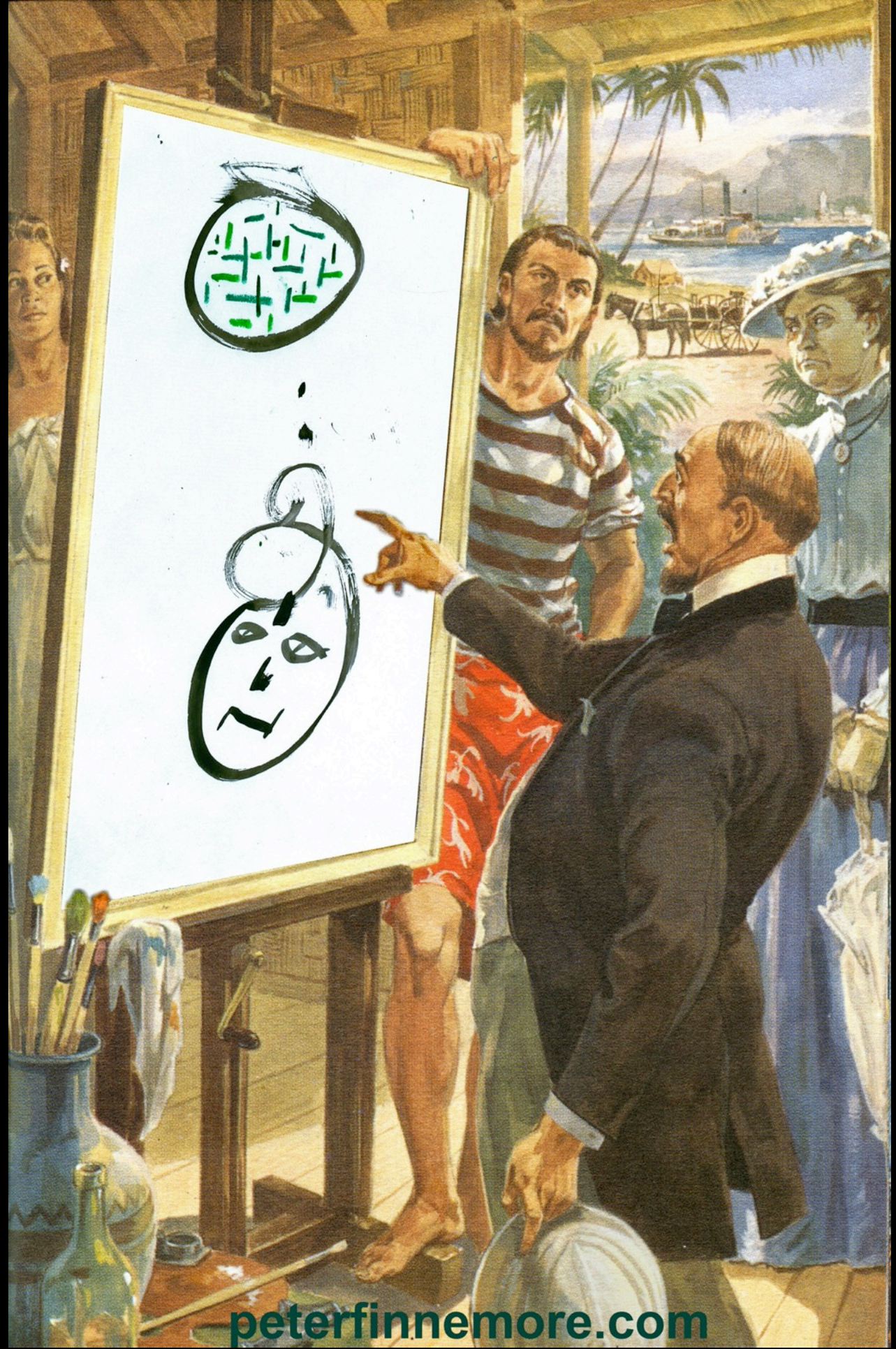


peterfinnemore.com







AMGUEDDFA AR DÂN

AMGUEDDFA AR DÂN



Peter Kuenstler 1999



CHILDREN OF THE WORLD



Brooke Bond
National School Awards 1969

SCHOOL PRIZE

Presented to

Peter Finnemore.

For

Infants Art.

School Pontyates Cty.Pry.

Pontyates.

Carmarthenshire.

Date May 1969.



Mace Foodstore

Whiskas Cat Food 35p

25





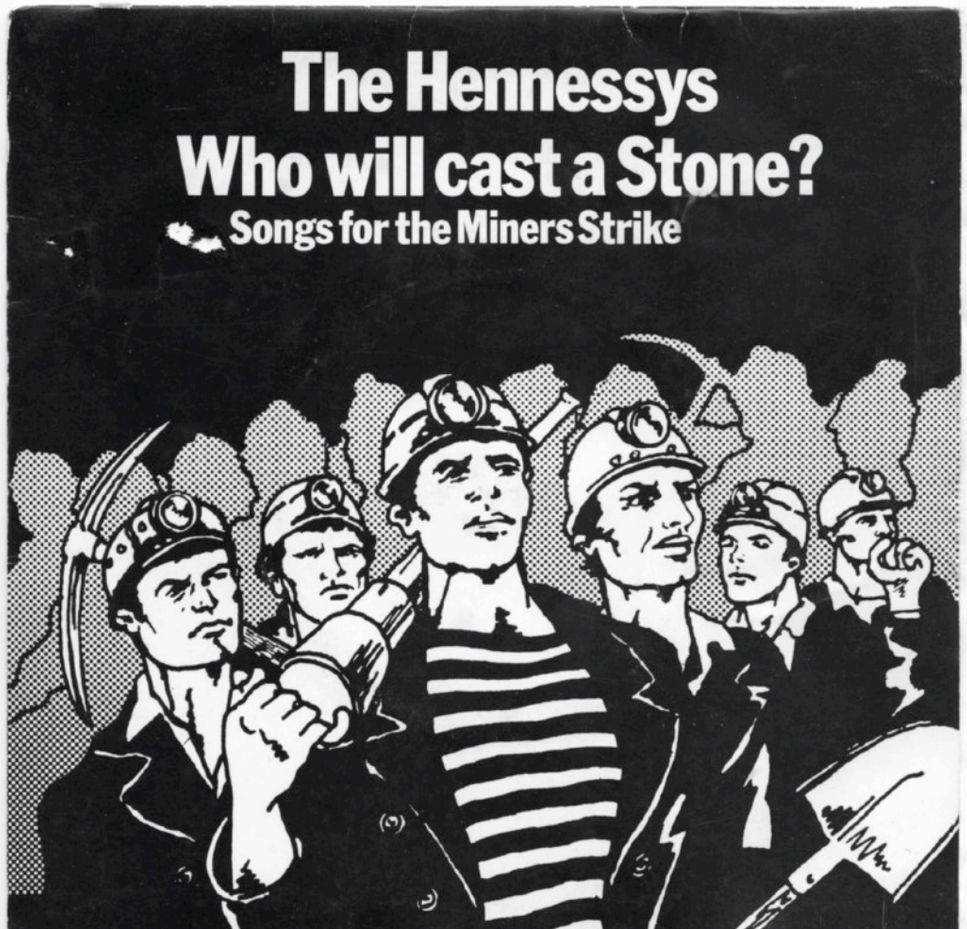

52 Colliery Contract
BUCKLEY~CWRW TRADDODIADOL
LEYLAND NATIONAL
LWN 705L

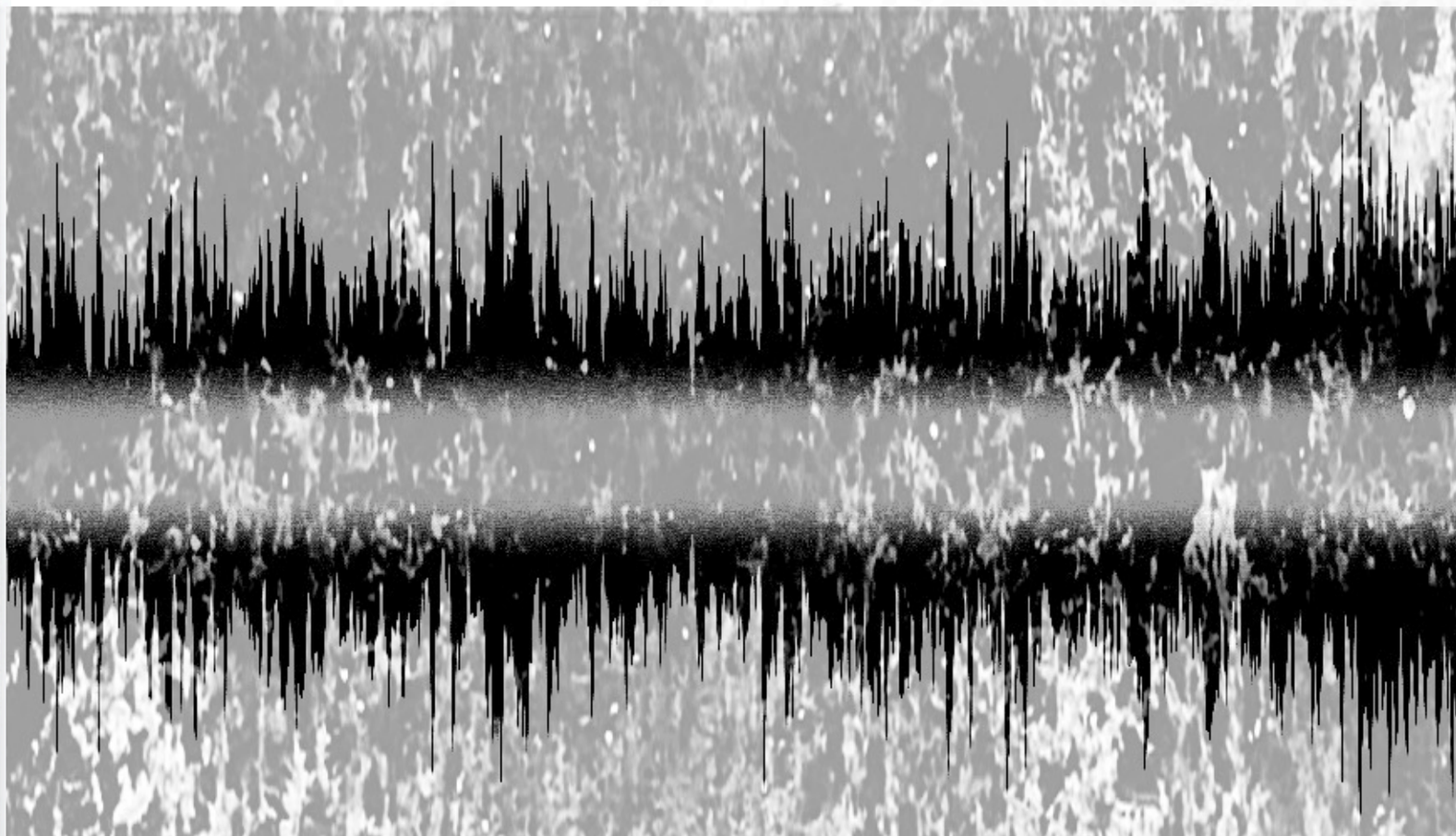





MUSIC FROM THE WELSH MINES
RHOS MALE VOICE CHOIR


South Wales Branch
N.U.M
LONG PLAYING
MANUFACTURED BY QUALITON
3001—1
SIDE 1
33⅓ r.p.m.
MLP.3001
N.U.M.
Transatlantic Exchange
Paul Robeson in New York and the
Miners Eisteddfod at Porthcawl
5th October 1957

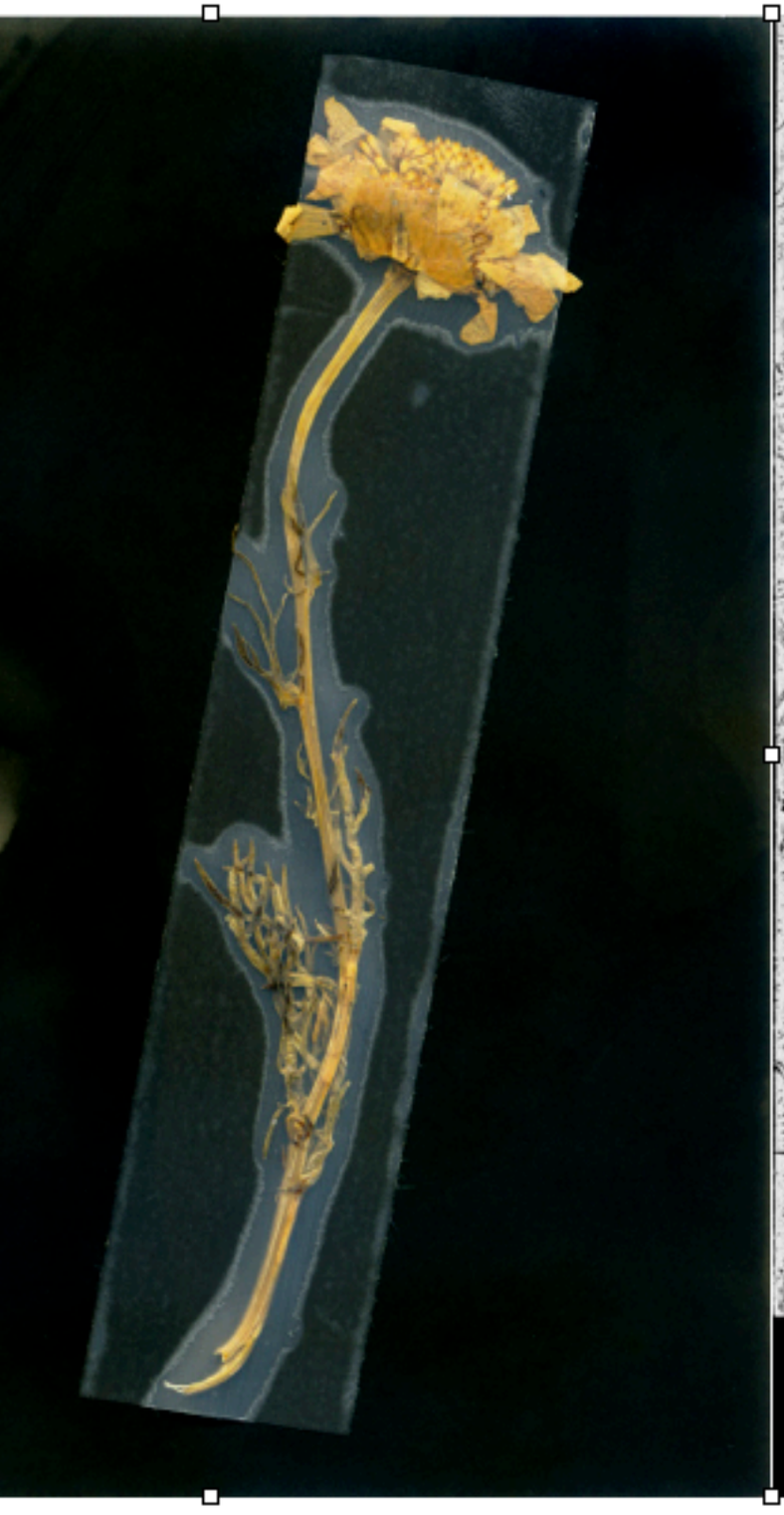

The Hennessys
Who will cast a Stone?
Songs for the Miners Strike

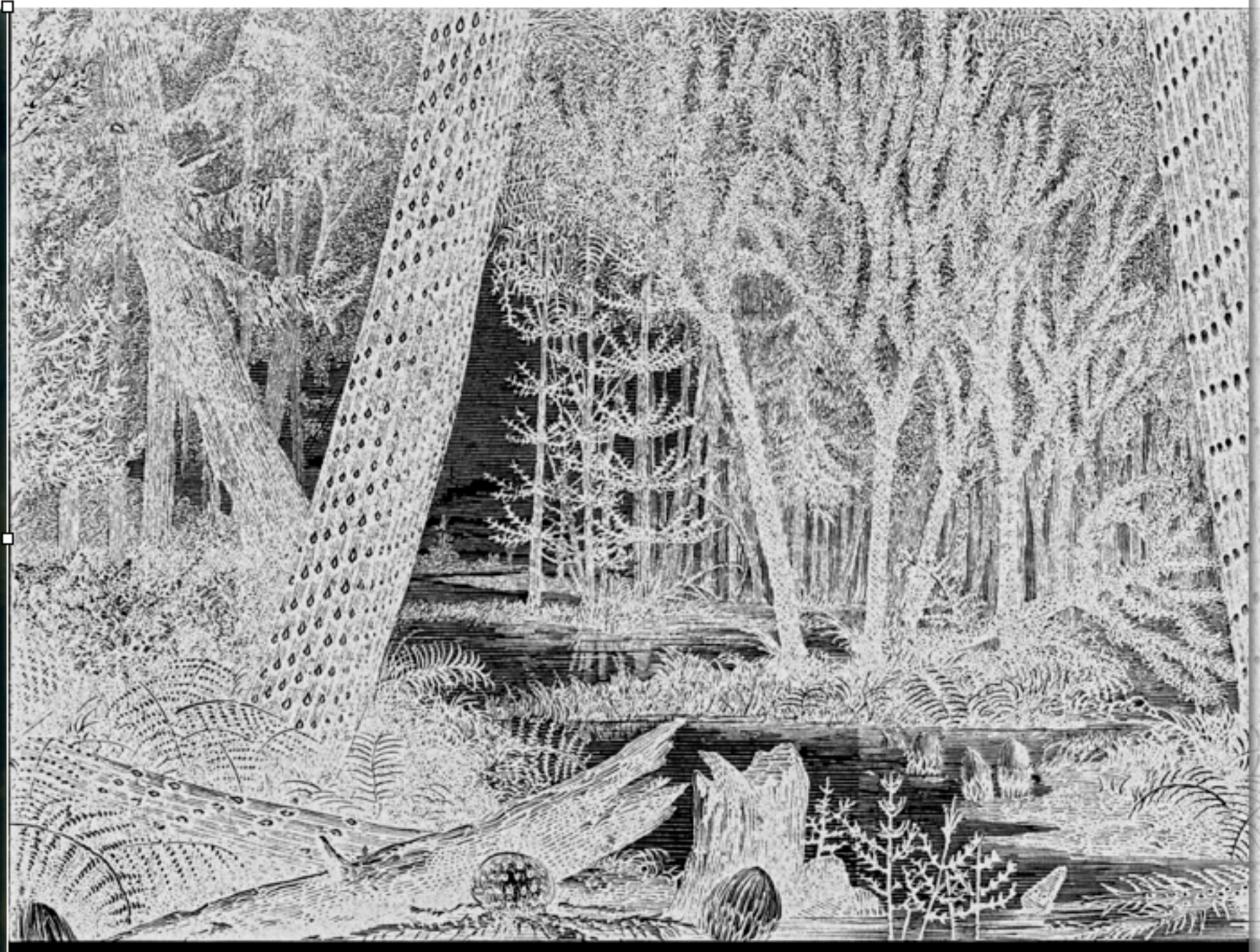




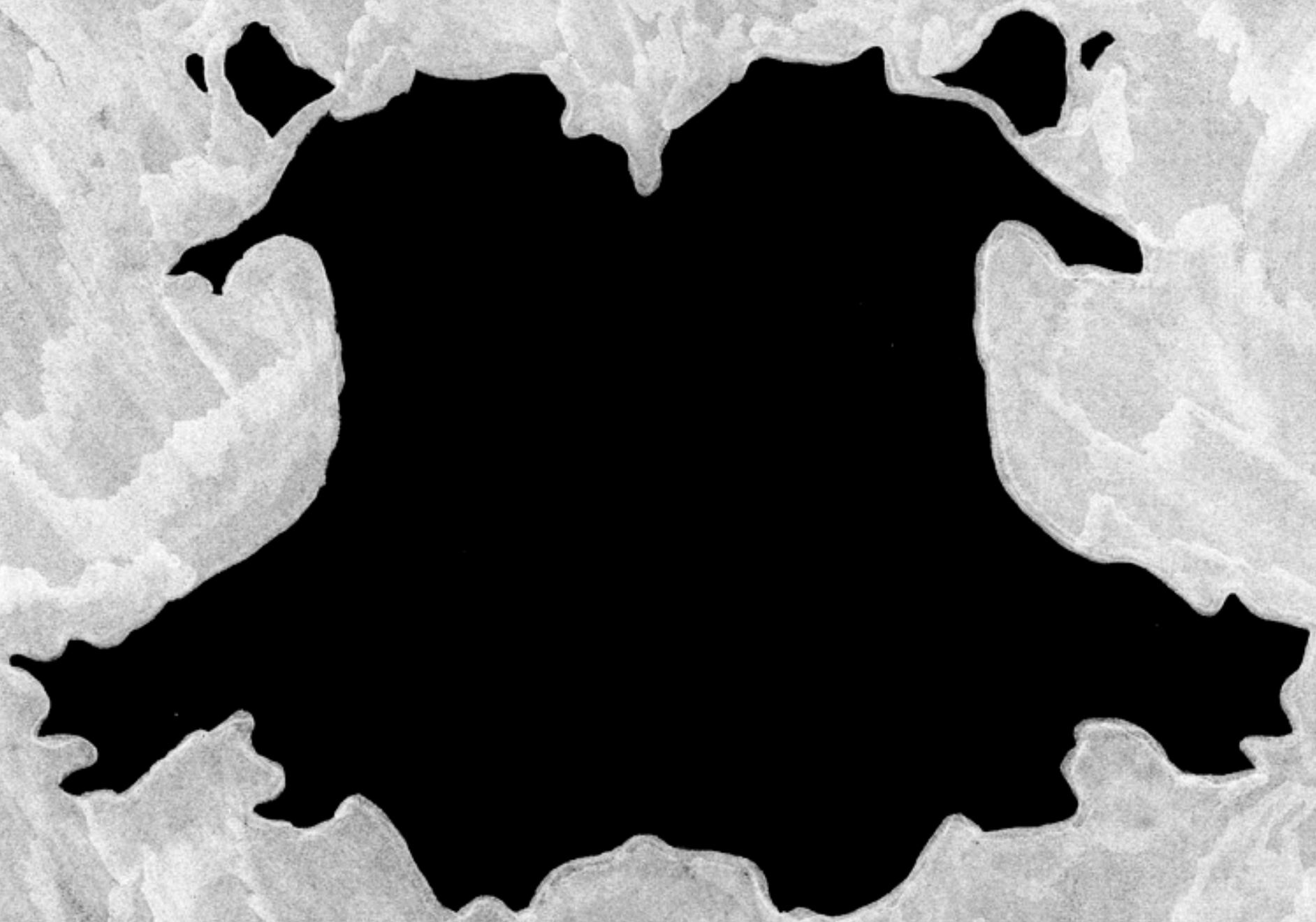


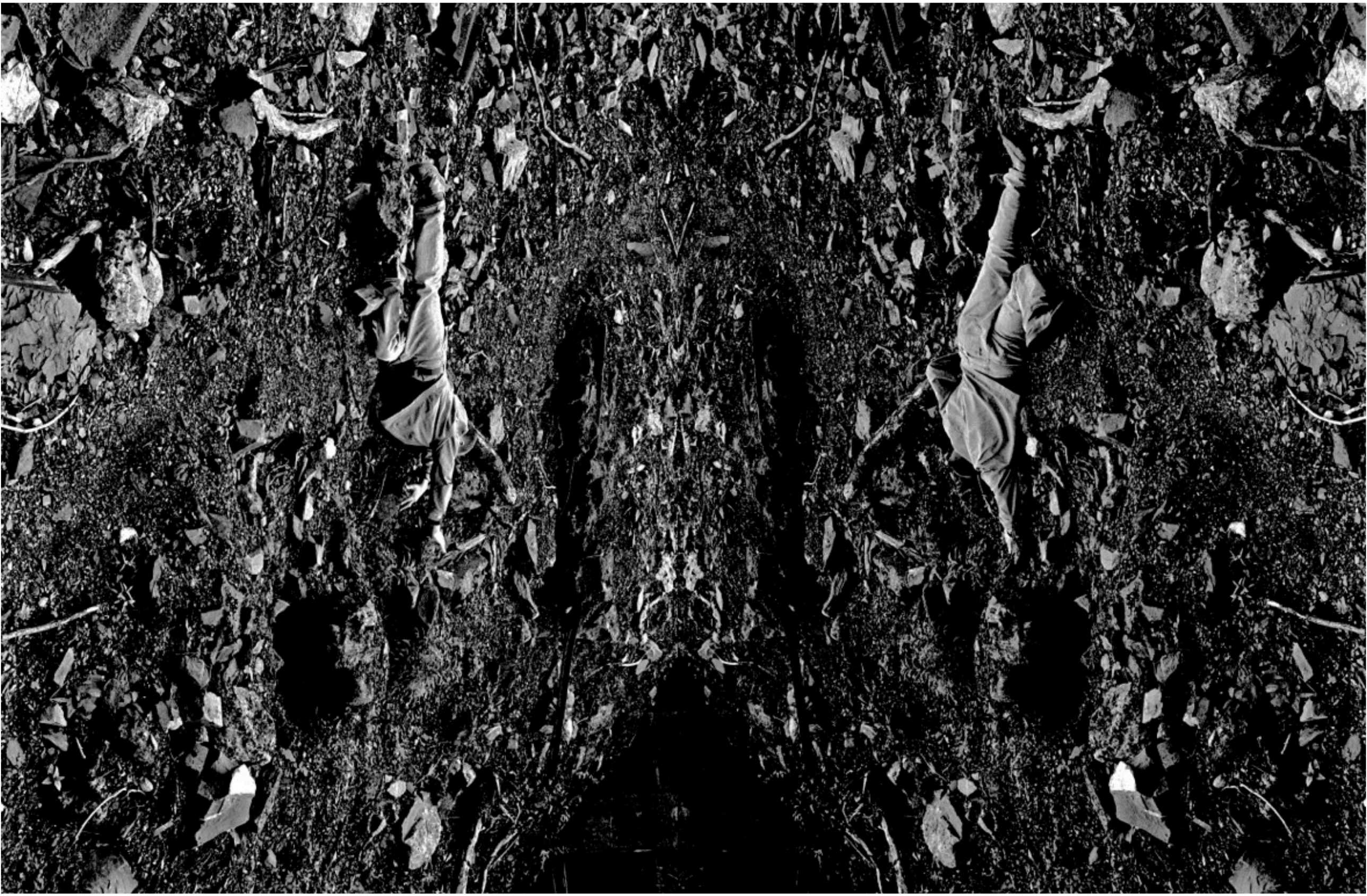






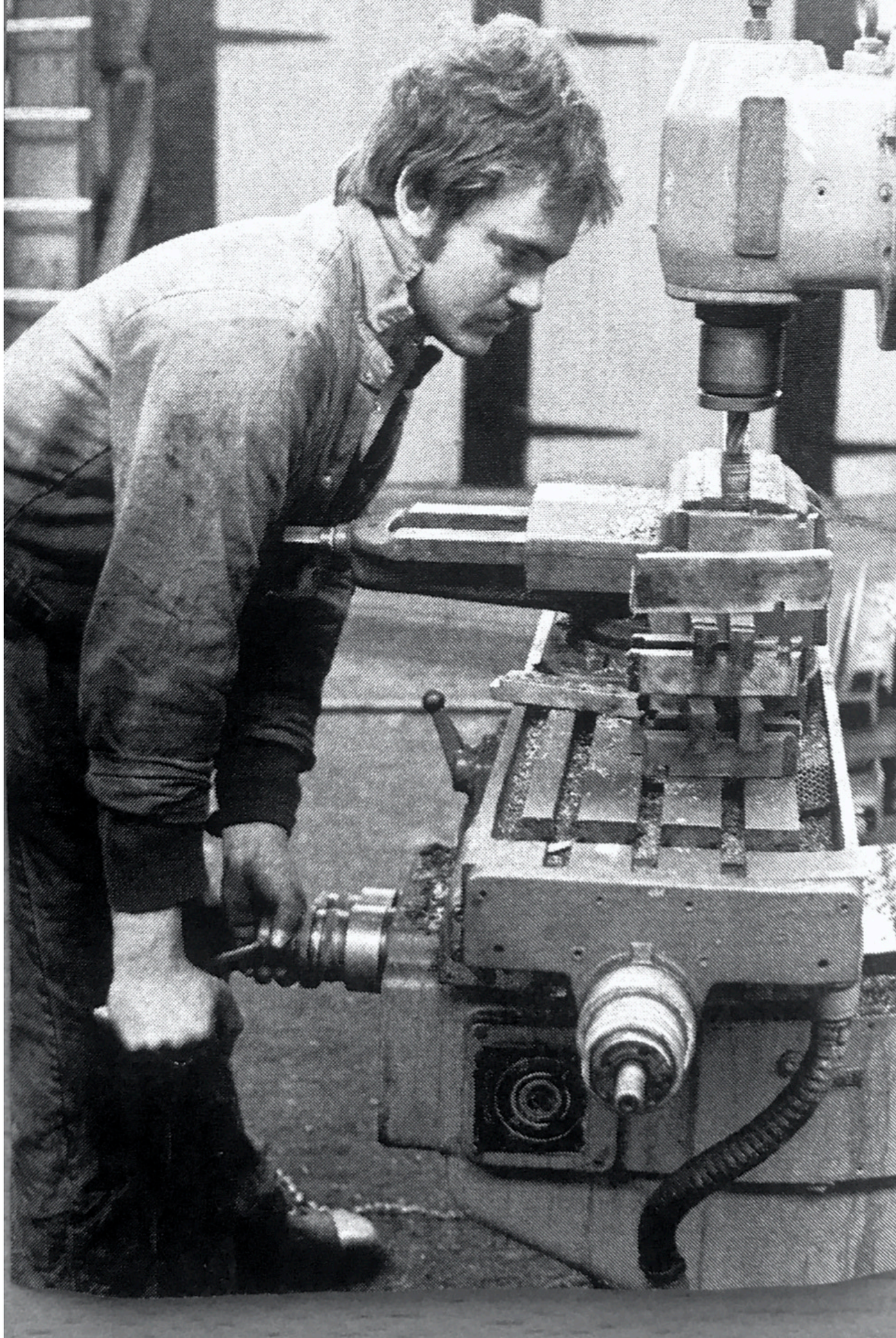
FOREST OF THE COAL PERIOD.





















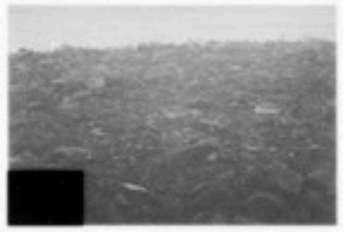
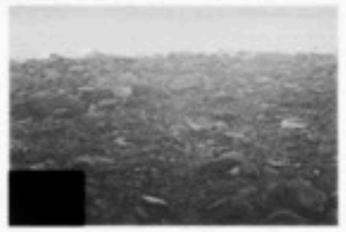


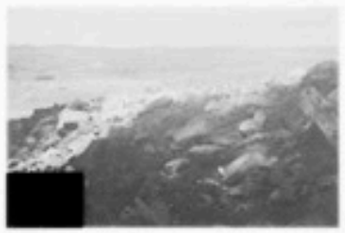
FFOS LAS SITE
CELTIC ENERGY


CROESO
I
SAFLE GLO BRIG
FFOS LAS
















DANGER



INDEX PRINT

Gwendraeth Valley

Cwm Gwendraeth

Gwendraeth Fawr River

Afon Gwendraeth Fawr

Gwendraeth Colliery

Gwaith y Cwm

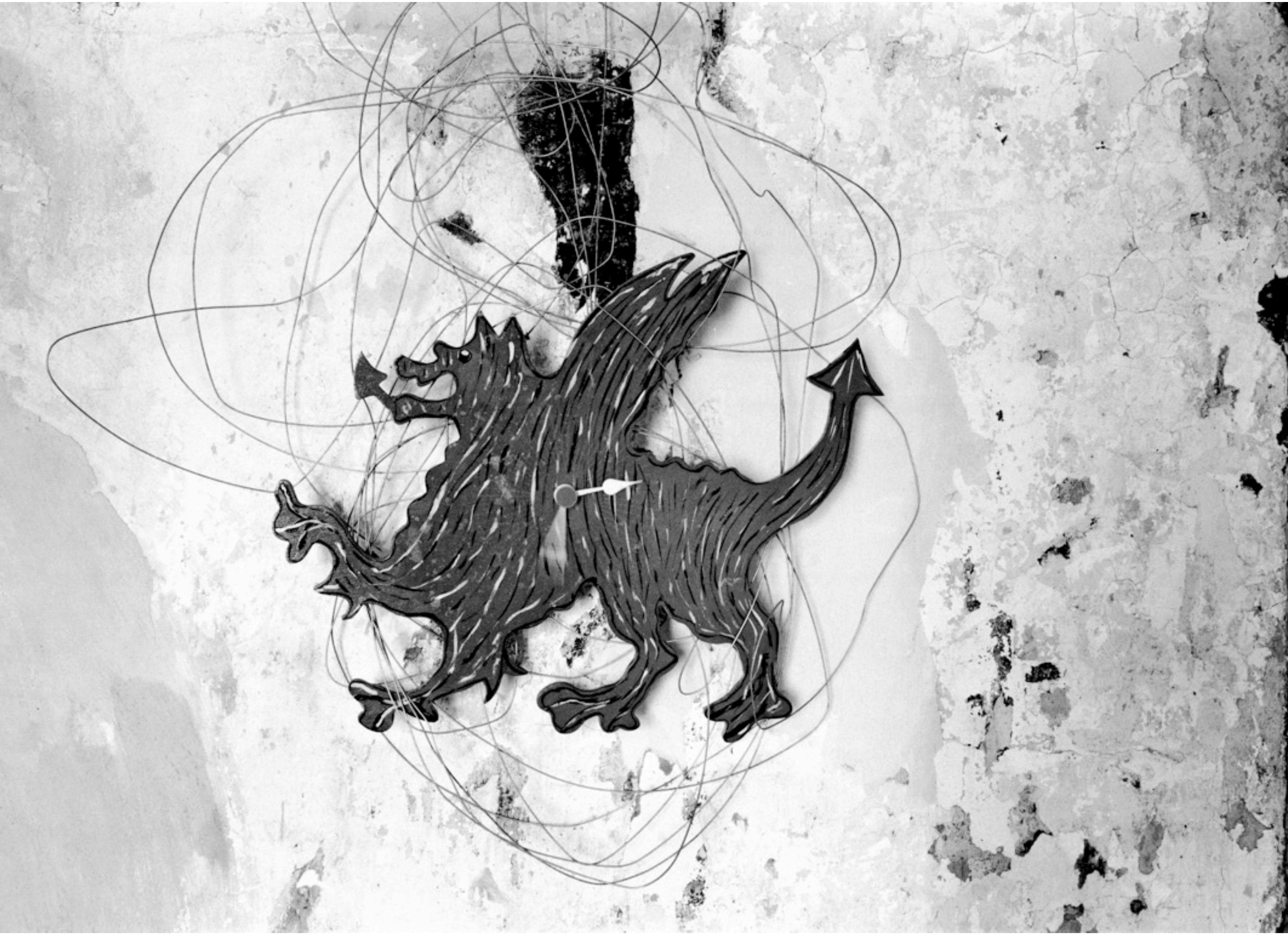
Gwendraeth House
24 Heol Llanelli
Pontiets























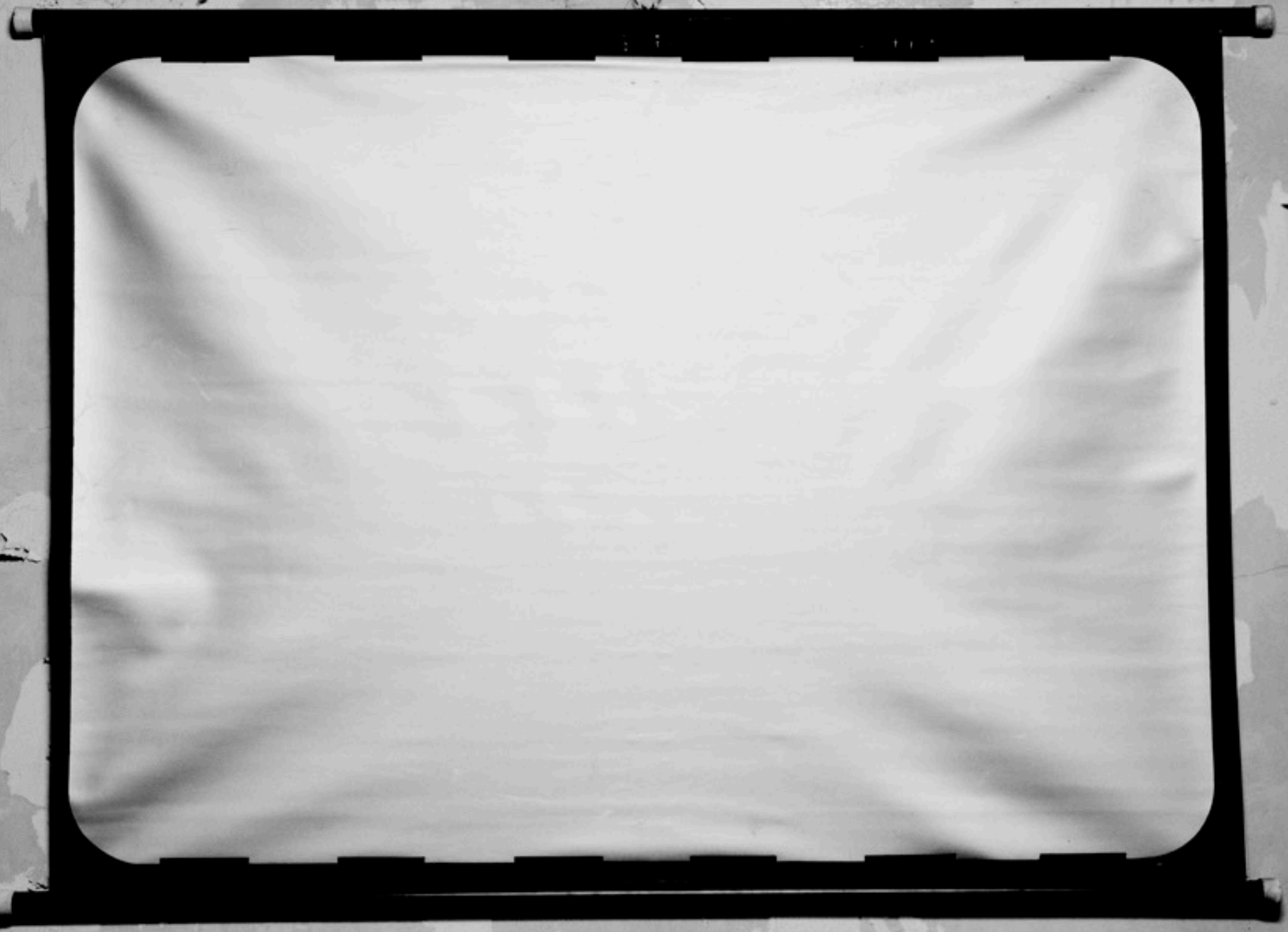



Gwendraeth House
PETER FINNEMORE




















Gwendraeth House
PETER FINNEMORE























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चाहना नअिन्

Looking for signs

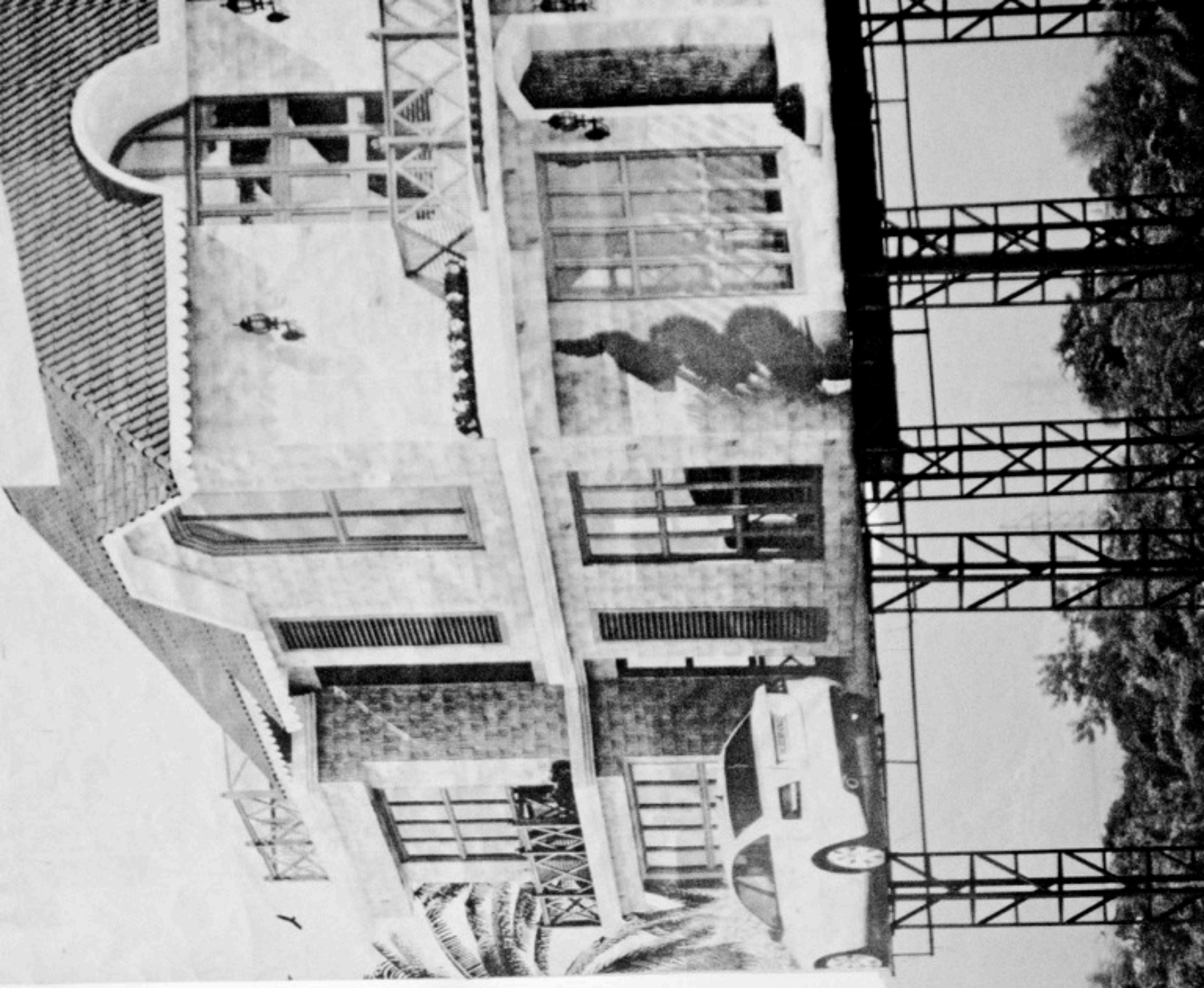
देखनमे मना है

Peter Finnemore

photography
prohibited

फोटो
खीचना
मना है

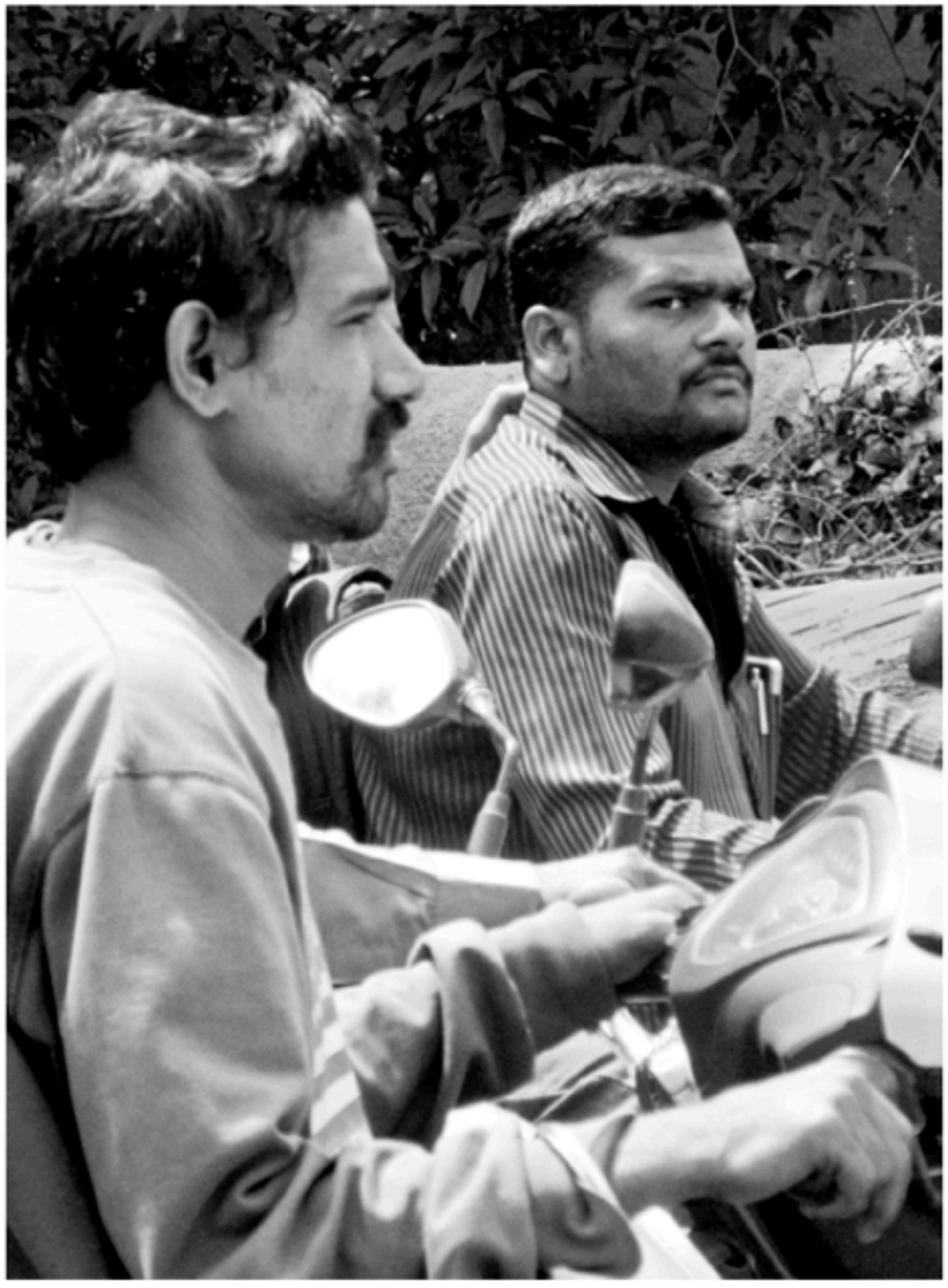

idea




CONTACT








पीछे पर चढ़ना
मना है।







Artist; the Public Intellectual

"Someone who travels easily in the world of ideas, fairly large political and
of those ideas in an accessible language."

Stanley Fsh.1938



f the gap between artists and public are bridged through education, through
he meaning and need for art take a completely new perspective. It, then, t
nd social and political matters raised as a need for public welfare. Artists are
nd perspectives that pertain to the emotional, intellectual, physical and
mplexity of the role-played by artists in societies across the world and the
ists themselves are able to articulate the roles they might play, the fathomi
nmunities irrespective of distinct cultural and economic separations.

ugh this project, I have attempted t
rical, social and

A time-lapse portr of India

dia, from Page A1]

It's all a rather charming throwck, unless you're trying to get nething done and your file was last en in 1973.

This is a country whose most mous car, the Ambassador, based n Britain's 1948 Morris Oxford techology, saw few changes over five ecades of production, only grudgngly adding power brakes a few years ago, and even then in only a few models.

Nowadays, however, roads are clogged with the gamut of global brands, with India's Tata Motors this year unveiling the Nano, billed as the world's cheapest car at about $2,500.

"That's the contradiction of India," says Pranav N. Desai, a professor and regional editor of the World Review of Science, Technology and Sustainable Development. "From World War II-era Ambassadors to the Tata Nano."

For Chand, the older the better.

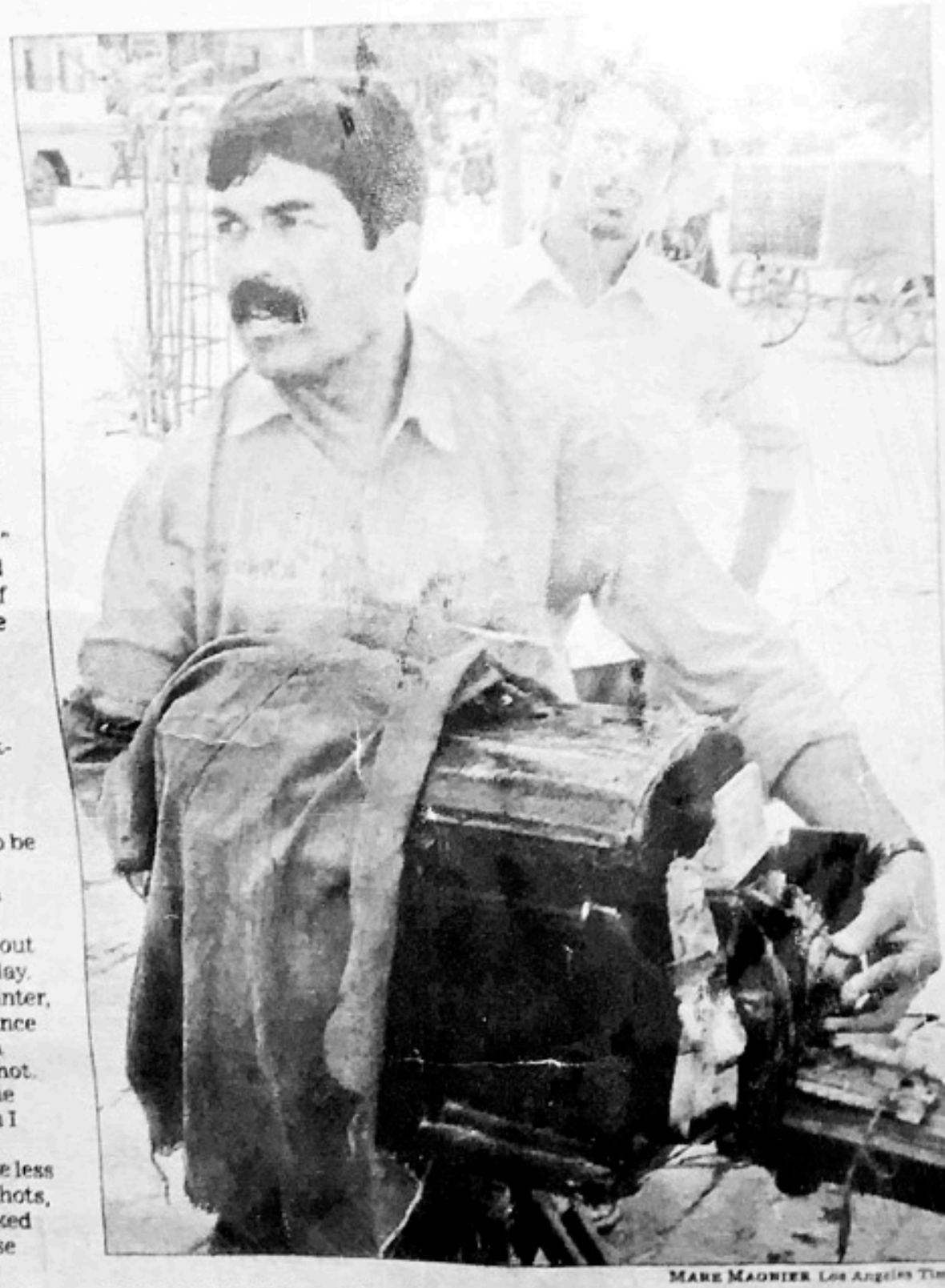
"Computerization has made us lazy," he said. "Clicking pictures used to be an art. Now the thinking has disappeared and all they do is click a mouse."

With a flourish, Chand sets about serving his first customer of the day. Surender Tanwar, 28, a house painter, needs an ID picture for an insurance document. He pays 50 cents for a 1-inch-square black-and-white shot.

"The others charge too much," he says, "so I come here often when I need a photo."

Actually, most studios charge less than a dollar for a dozen color shots, but maybe Tanwar hasn't checked this decade. Nor does the phrase "time is money" figure much in Chand's marketing plan, though the nostalgia stirred by seeing his camera at work is — as the MasterCard ads put it — priceless.

At one point, Chand says, this box camera was called the "minute cam-

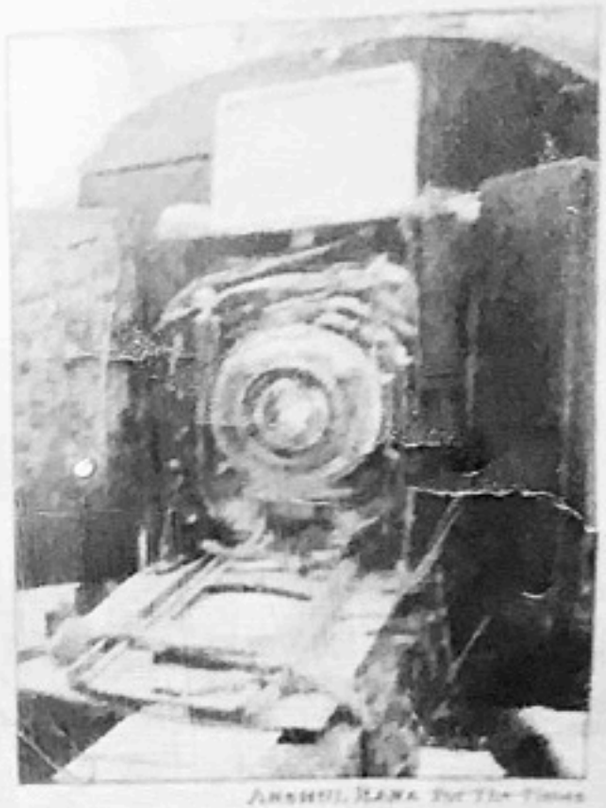


MARK MADDIER Los Angeles Times

AT WORK: Tikam Chand, 42, has been a photographer on a stretch of sidewalk outside Jaipur's City Palace for three decades.

Snapping the image involves nothing as humdrum as a button. Instead, Chand scoots around to the front and finesse some other human insecurity. Who needs Photoshop?

All the calculations are done by



ANUSHI BABA For The Times

SMILE: The 150-year-old camera is made partially of wood and weighs about 50 pounds.

> 'Computerization has made us lazy. Clicking pictures used to be an art. Now the thinking has disappeared and all they do is click a mouse.'
>
> — TIKAM CHAND, photographer

and used to go to a nearby museum to see the cameras on display. Grandpa was on good terms with the British, Chand says, and one day he revealed his passion for photography to an officer, who told someone in the palace.

Although the story at this point

"We played played with gy leading to says. Now "we foreign techno sive."

After gainin Britain, India to keep foreign setting high ta mos and Germ effect, however companies felt novate.

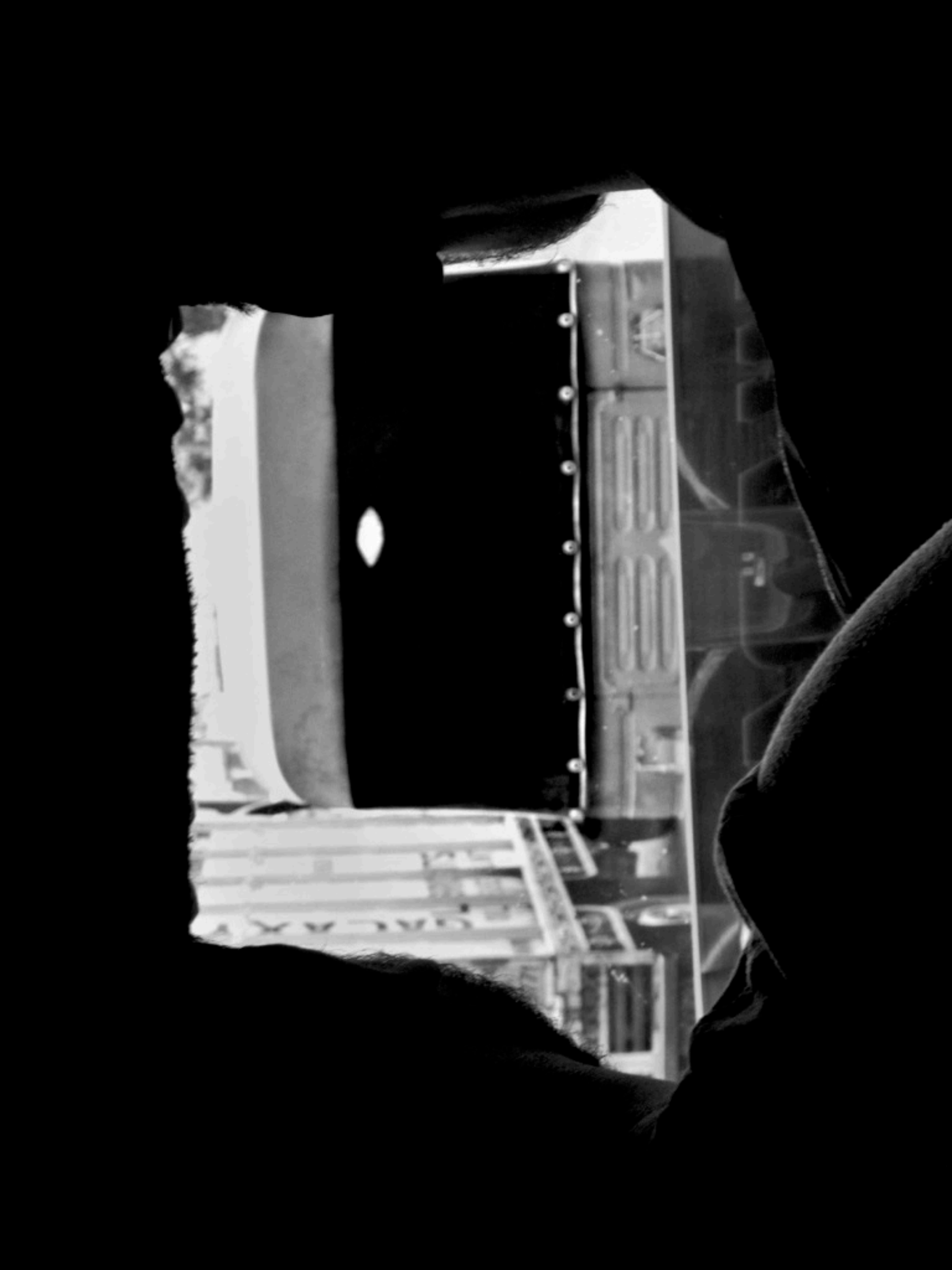
India's infa with its emphas procedure, han especially whe saving technol ious country. A han it that Indi while Delhi slee

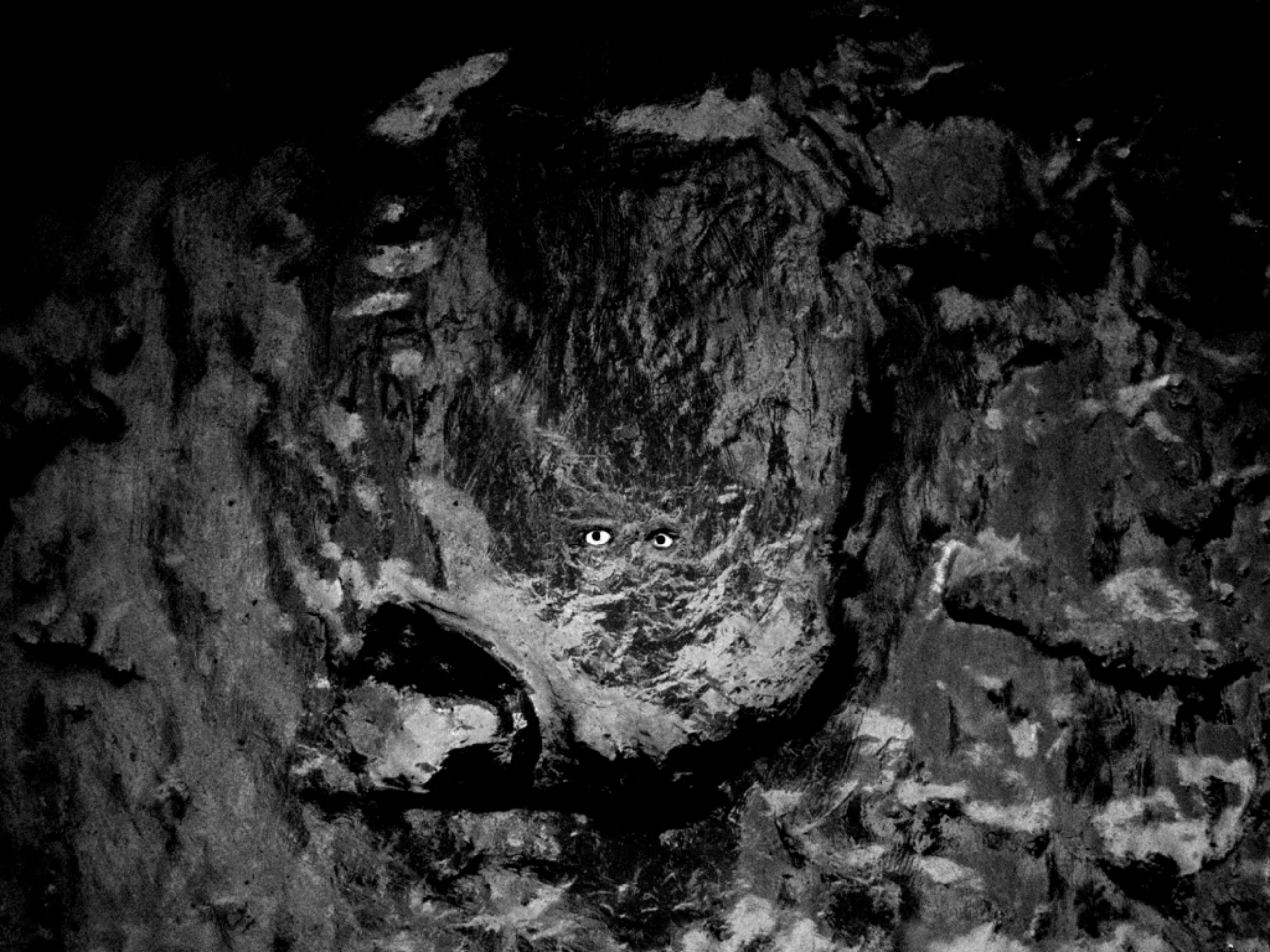
In July, Indi auditor-general applicants at e Tamil Nadu sta shot at jobs bec ant computers applications ha 1960 and 1968. T also listed 348 c years or older.

But don't tal outdated. His supported his albeit with som clientele includ he says proudl away as Russia out here every neither rain, h keep him from On a bad day h good day up to working-class

Will either a 11, go into the b like the new st computer gam that," he says. with me."

He stops a m consequences.






painting.





M: ... My life is a succession of events, just like yours. Only I am detached and see the passing show as a passing show, while you stick with things and move along with them.

I Am That, talks with Sri Nisargadatta Maharaj

Book bought in Sophia's Bookshop, Pune, India 2017




You might put it into your story

