
Gwendraeth House



rural idyll but a post-industrial and colonial environment containing its own particular anxieties.'

'It's the things you can't control that make the images,' says Finnemore, referring not only to the unconscious processes at play when we're setting up an image but also more pragmatically to his pictures which contain the family cats who would casually wander into shot – he became resigned to the

'To get at the stars one needs to navigate the darkness and the invisible threads that bind...The past is present, the images cross a generational dialogue.'

I'm struck by his description: 'The house is an illusion of stability,' as this seems at odds with his fondly remembered daily ritual that his grandmother would undertake while preparing and lighting the fire. In his essay *Fire Gardener (2004)* he says: 'Every morning after cleaning and preparing the new fire my grandmother would "chalk the hearthstone" with a handheld piece of slate we called


DARK LIGHT
CORNERSTONE
WATCHER ON THE HILL
UNDERNEATH HOUSE 10 X 8 PRINTS
NIGHTMARE
SQUARE COLOUR
OPEN CAST / TRACKS / TESTS
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BOYS


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read
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LOOKING AT
NATURE


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hing in for the Reds

US war photographer sacked for altering image of British soldier

Press Picture combined elements from two photos

Duncan Campbell in Los Angeles

The Los Angeles Times has sacked a Pulitzer prize-winning photographer for altering a picture of a British soldier directing Iraqi civilians to take cover. The photo appeared on the front page of the newspaper on Monday.

Brian Walski, an experienced newspaper photographer who had been on the LA Times staff since 1995, was contracted by the paper in Iraq. He was sacked after questions were raised about the photo.

It was noticed that a number of the Iraqi civilians in the background of the picture appeared twice.

According to a statement on the front page of yesterday's LA Times, Walski "acknowledged that he had used his computer to combine elements of two photographs, taken moments apart, in order to improve the composition".

The dramatic photo shows a British soldier directing the Iraqis to take cover by stretching out his arm. An Iraqi man can be seen in a crouching position clutching his child. The headline beneath the photo read: "In Basra, Parts as a Tactic of War".

Yesterday the LA Times published the two photos that Walski had used to make his single image.

In the original photo where the British soldier is making his gesture, the Iraqi man is looking the other way and is in the background.

In the image that appeared on the front page, the Iraqi man and child have been brought forward to create a more dramatic composition. It is only on close study that it is possible to see that some of the people in the background appear twice.

The LA Times, like most big American newspapers, has a policy that forbids the alteration of news photos.

The Guardian has a similar policy.

"All the desks are under instructions from the editor not to alter news photos," said Roger Tooth, head of photography at the Guardian.

He said that it was now easier than ever for photographers to alter photos.

Top, the two original photographs of a soldier directing civilians to take cover, and below, the combined image as it appeared on the front of the Los Angeles Times. Close study showed that some people in the background appear twice

The Guardian | Thursday October 18 2007

National editor: Nick Hopkins
Telephone: 020-7239 9580
Fax: 020-7239 9787
Email: national@guardian.co.uk

Police's composite picture of Hussain Osman and Jean Charles de Menezes

Iraq?

HEALTH SCARE: Mary

Waters Ho

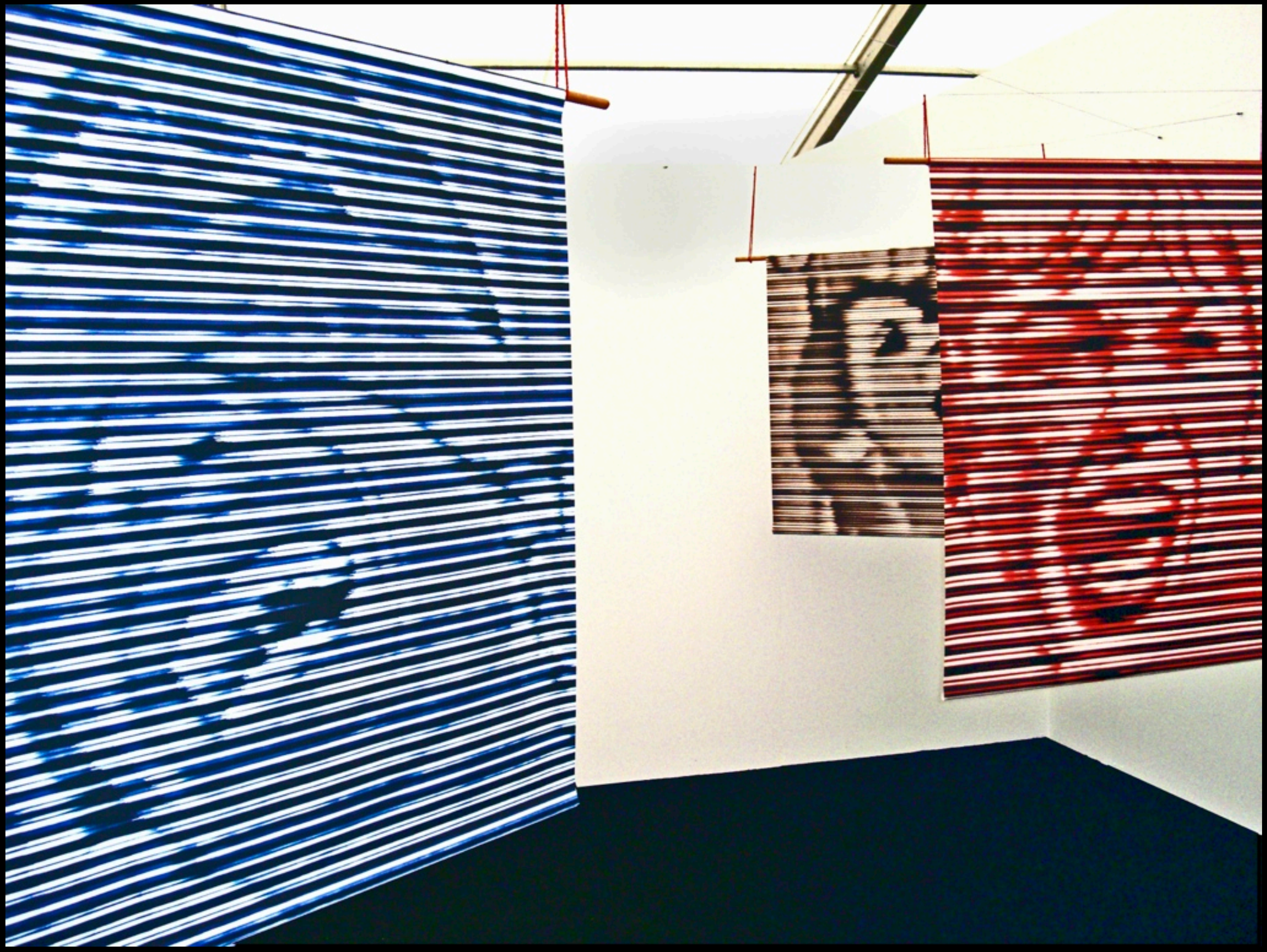










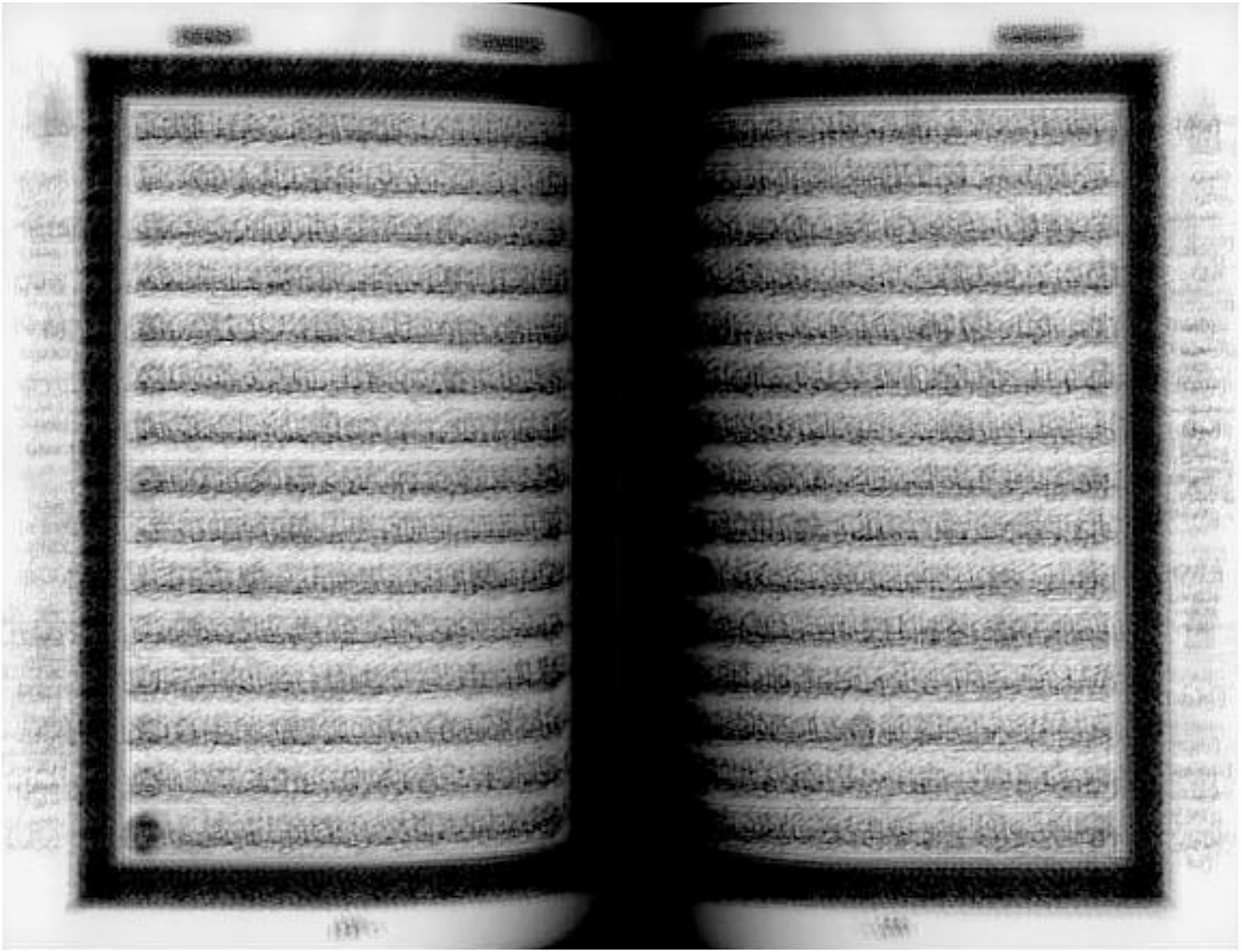




I screamed and screamed
it did something to my vo







US war photographer sacked for airbrushing image of British soldier


MAKE AMERICA
GREAT AGAIN

66

YOU WILL BE SO PROUD OF YOUR PRESIDENT YOU'VE WILL BE SO PROUD

BUSINESS DAY

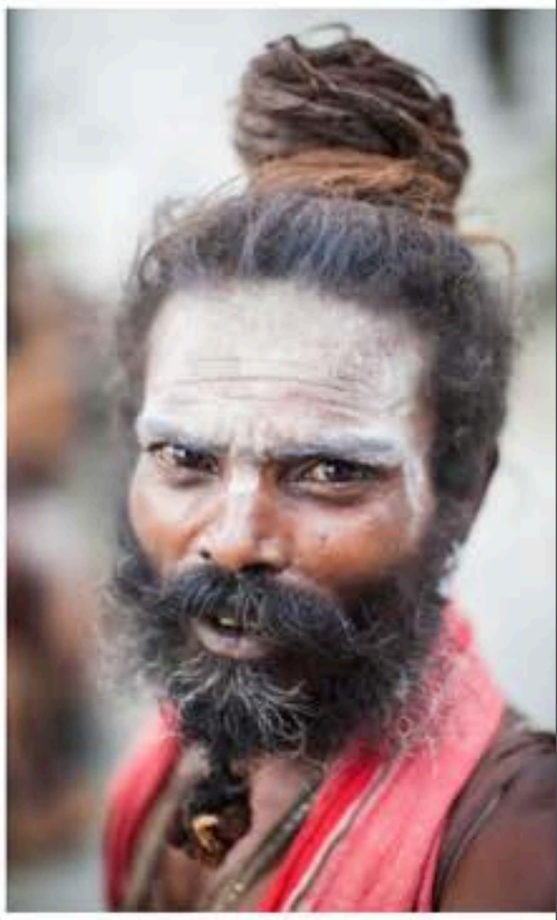
Wednesday, 13 February 19








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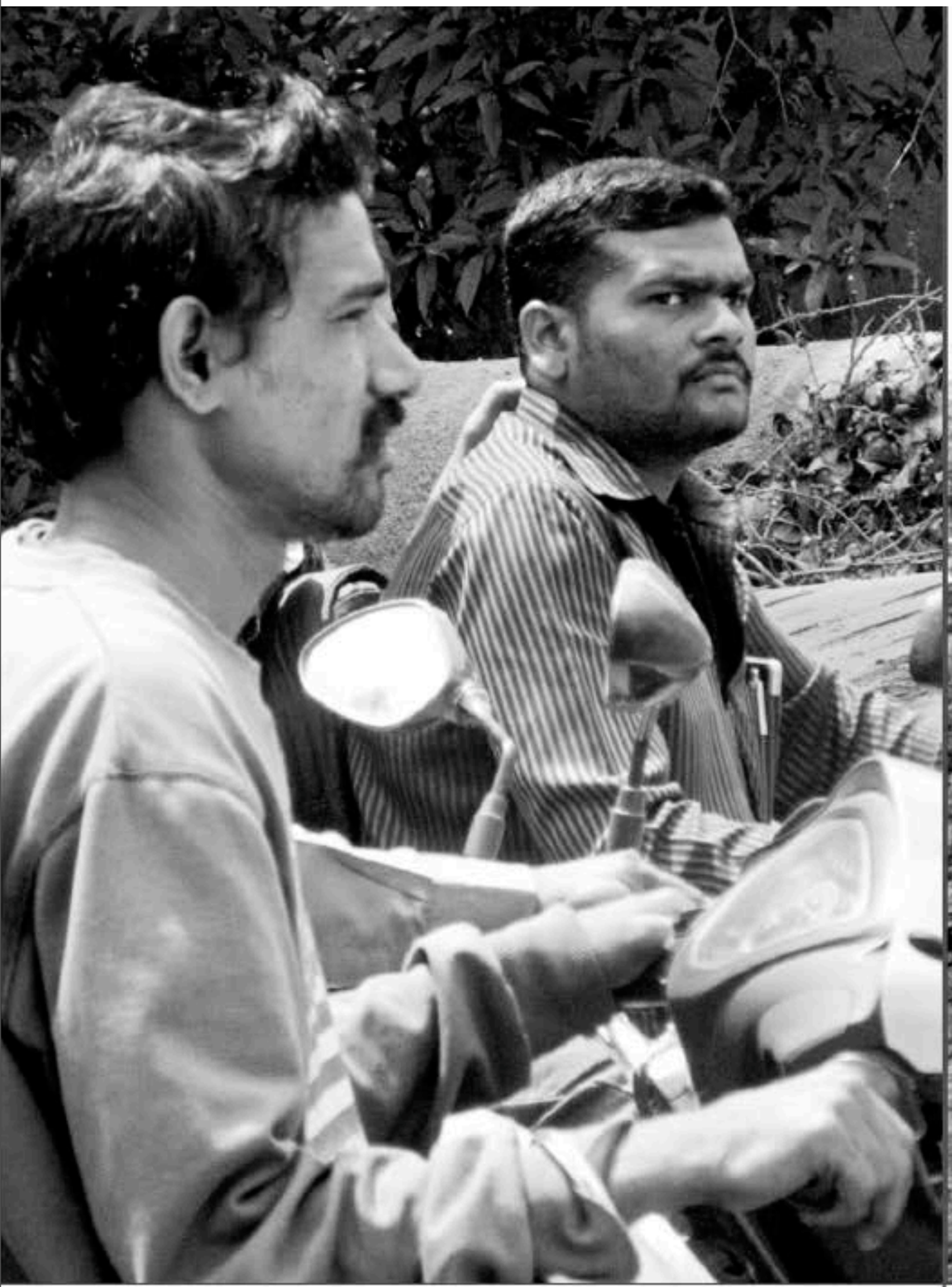

SWANSEA PHOTOGRAPHER

दर्शनम् इदम् प्रथमत चह्निनम्

LOOKING FOR SIGNS

दर्शनम् इदम् प्रथमत चह्निनम्

Peter Finnemore





Monday, 19 November 18



चलेजाव
QUIT INDIA



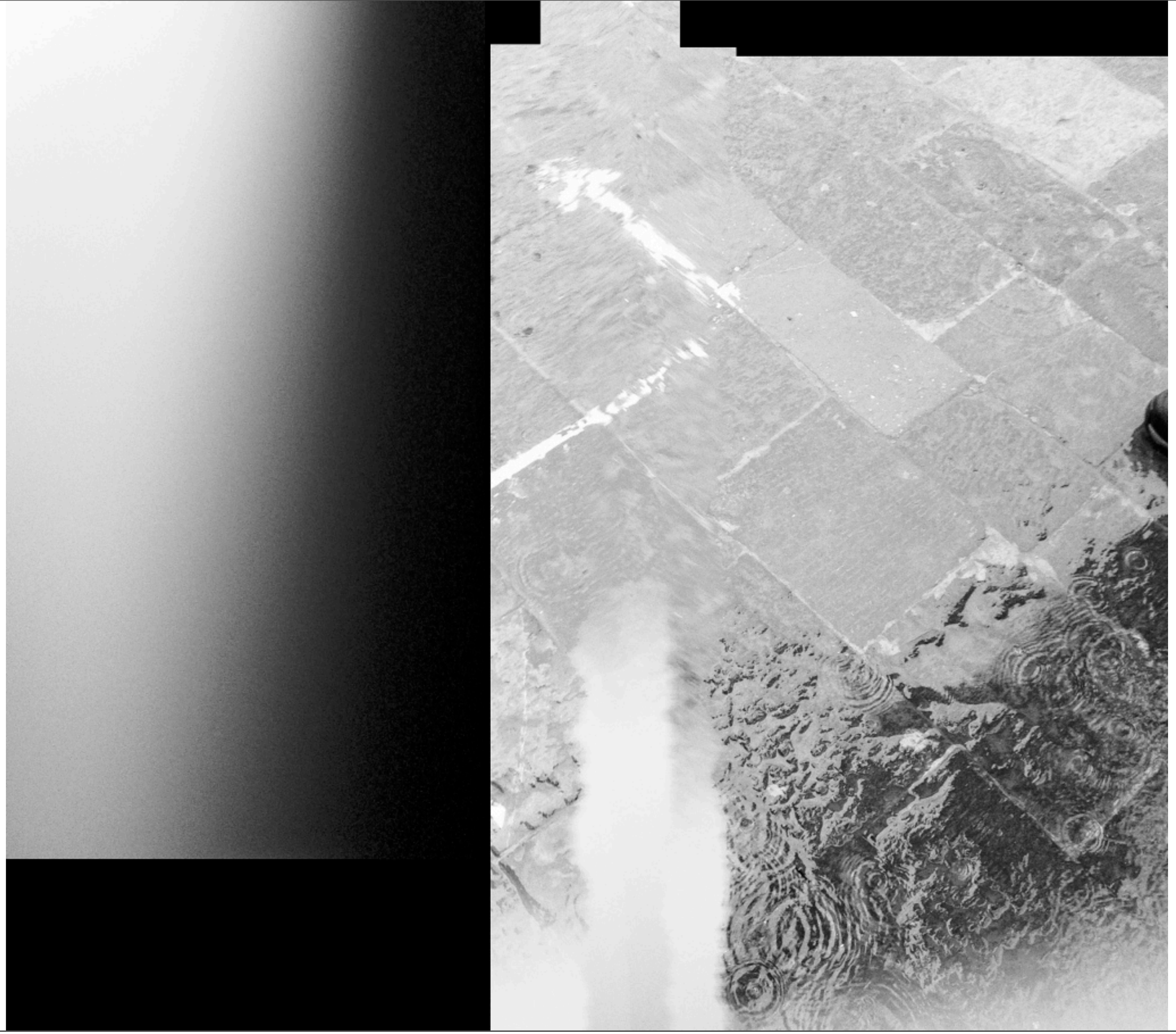
HER MAJESTY QUEEN ELIZABETH WITH SAMY HALLEUGA

Your snaps FROM

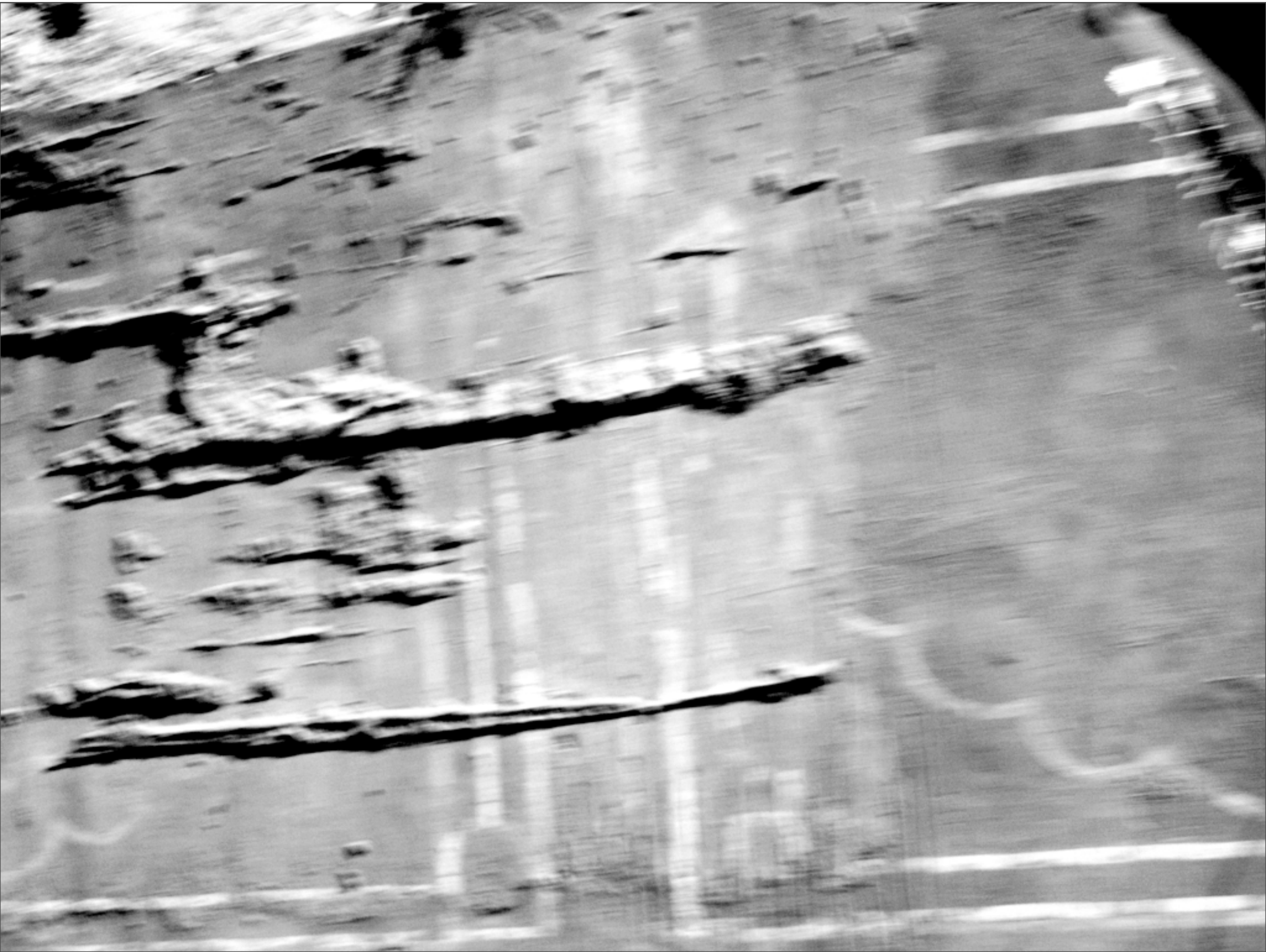


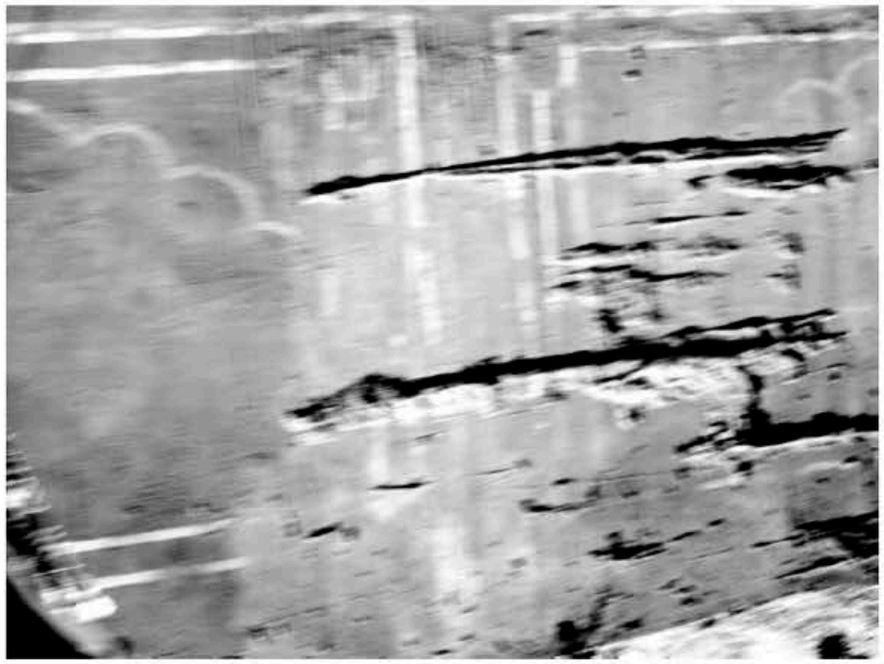
INDOOR SNAPS ARE EASY TOO

Ask us about taking flash pictures the easy Kodak way









February 19



Monday, 11 February 19

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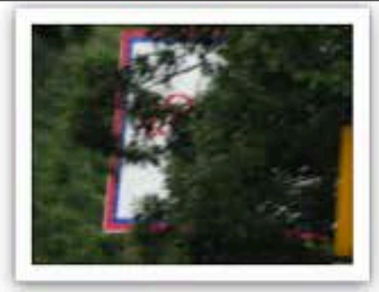
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LOOKING FOR SIGNS

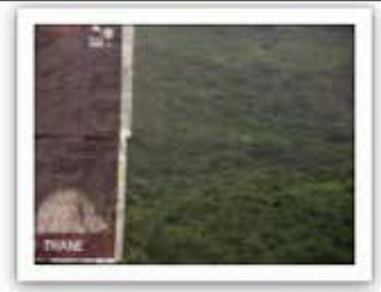
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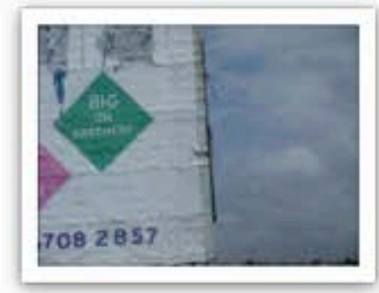
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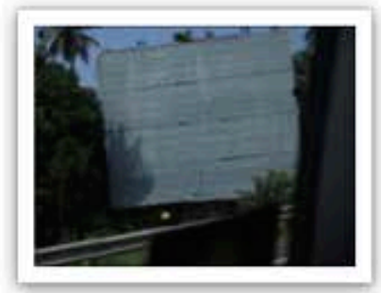
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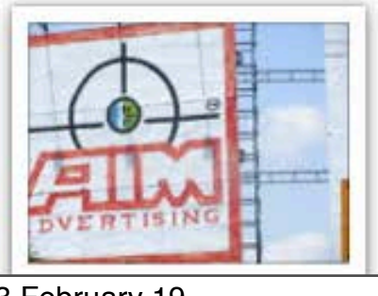
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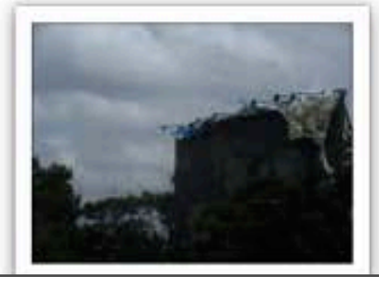


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IMG_0311.JPG
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CONTACT


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Inclusive
India Economic
Forum - 2017
An initiative by Janmabhumi
Smt. Nirm
Minister of State (Indepe
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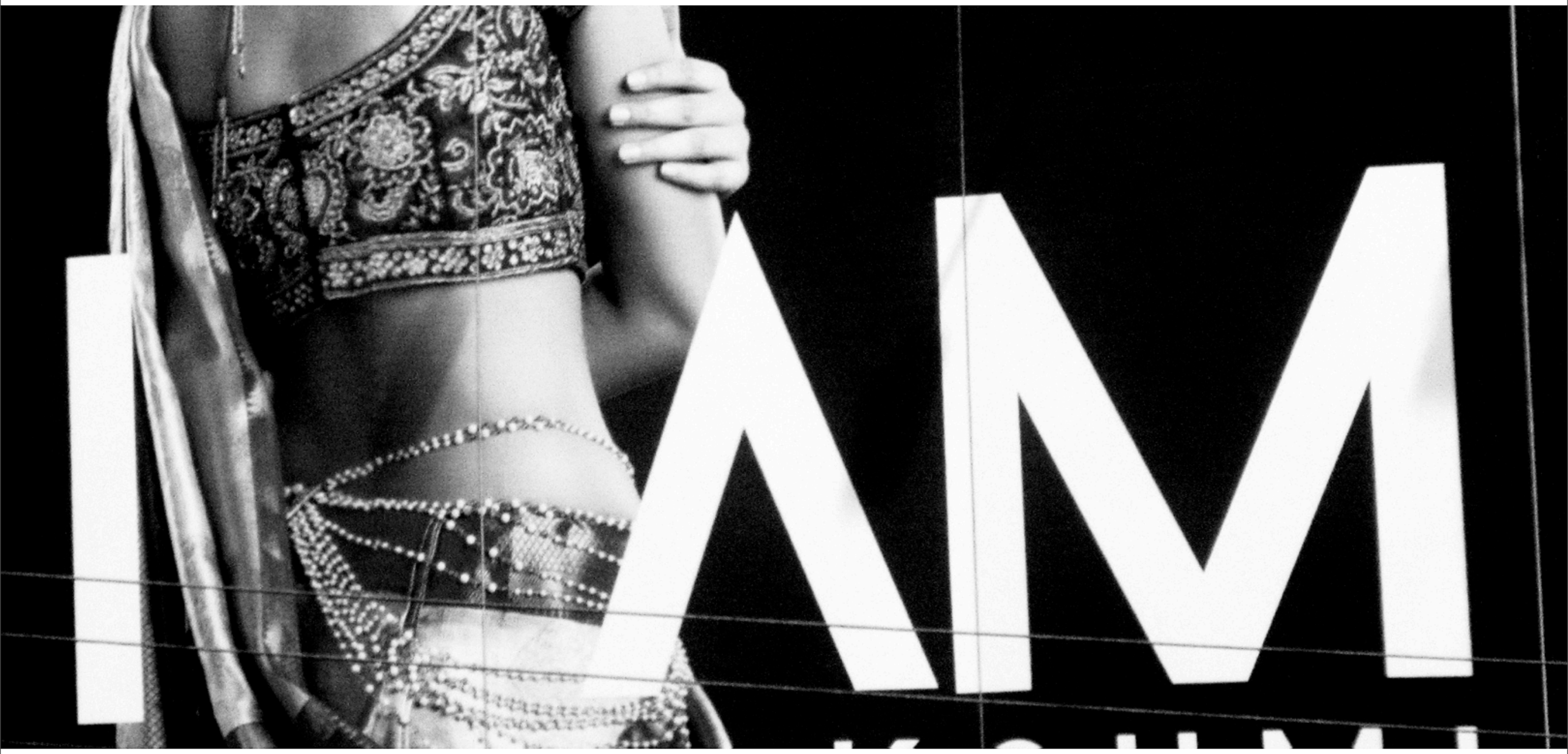
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M: .... My life is a succession of events,
just like yours. Only I am detached and see the
passing show as a passing show,
while you stick with things and move along with them.

I Am That, talks with Sri Nisargadatta Maharaj

book bought in Sophia's Bookshop, Puna, India 2017

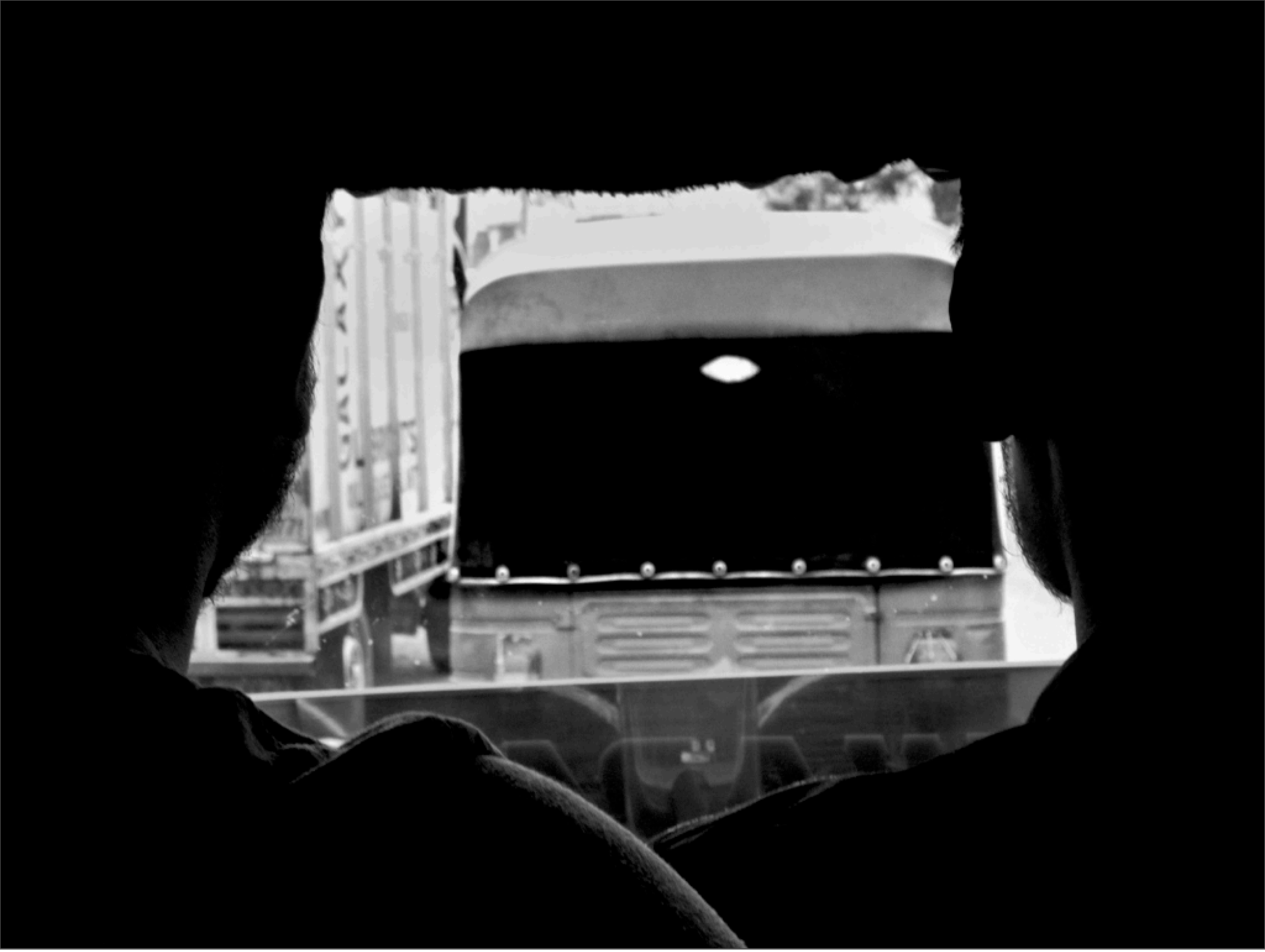



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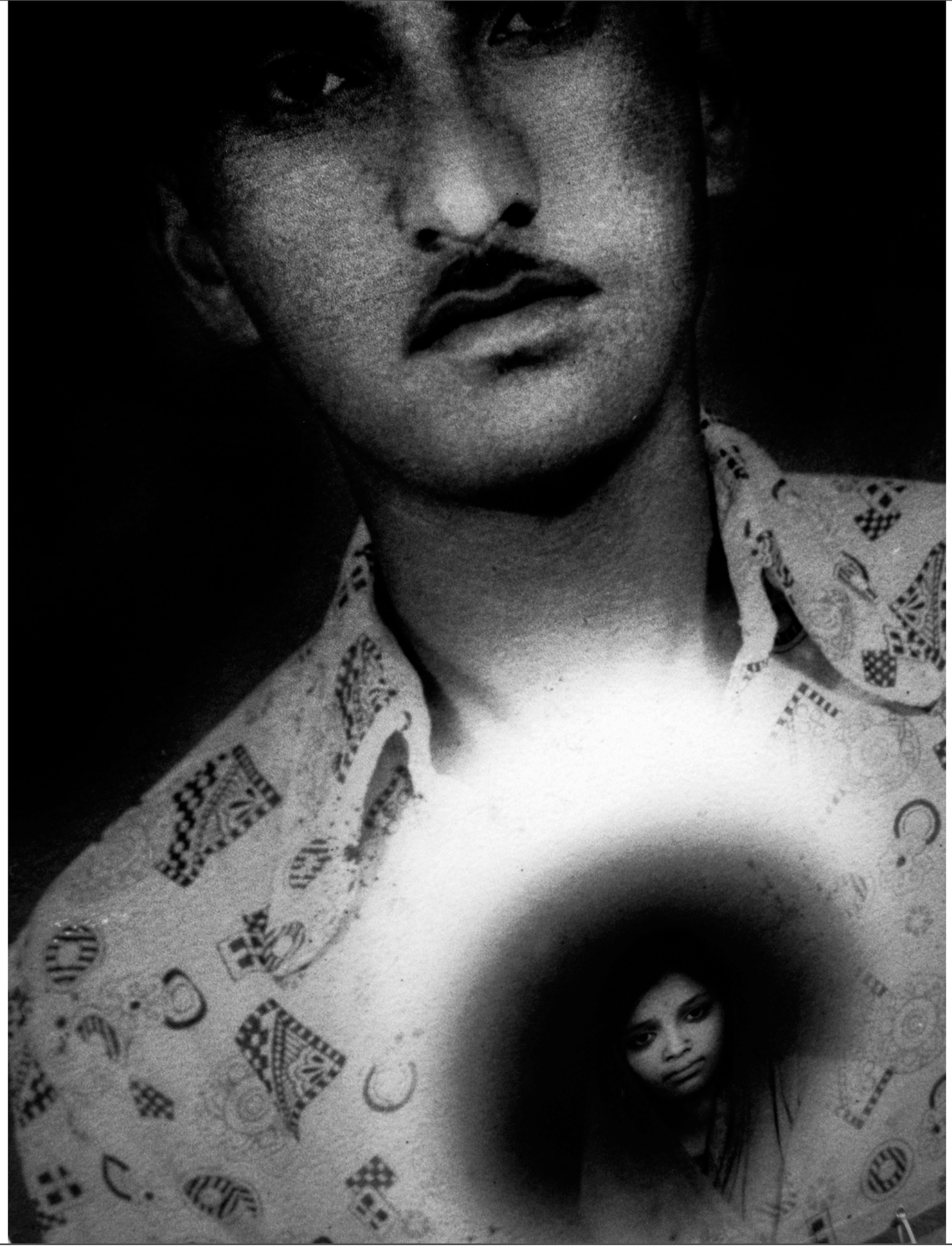


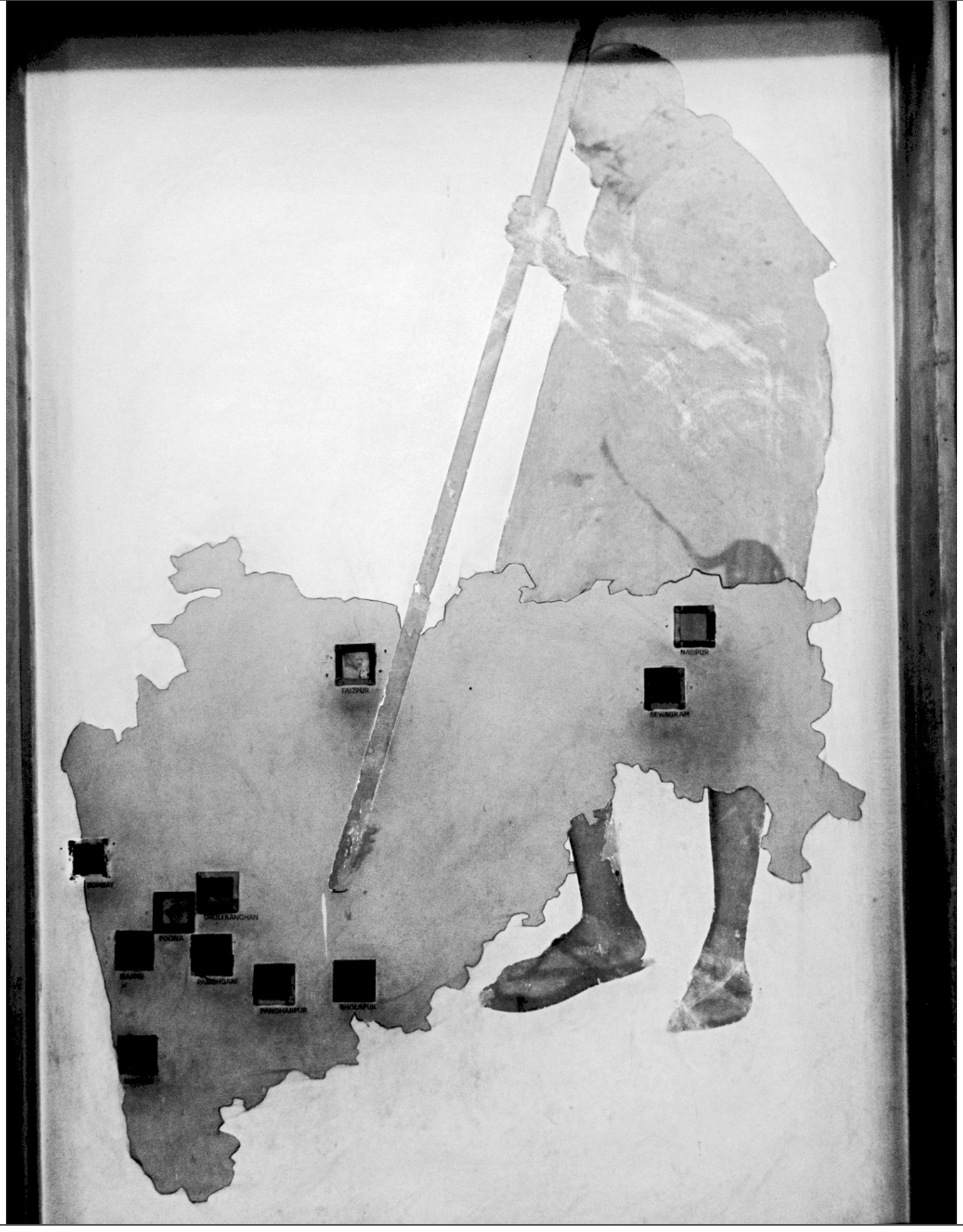




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NAGPUR
FAIZPUR
SEWAGRAM
DHULIKANCHAN
PANDHARPUR
SHOLAPUR






क विभाग
कसबा-विश्राम



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Wednesday, 13 February 19

Artist; the Public Intellectual

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

Stanley Fsh.1938

If the gap between artists and public are bridged through education, through too
the meaning and need for art take a completely new perspective. It, then, tend
and social and political matters raised as a need for public welfare. Artists are in
and perspectives that pertain to the emotional, intellectual, physical and m
complexity of the role-played by artists in societies across the world and the pe
artists themselves are able to articulate the roles they might play, the fathoming
communities irrespective of distinct cultural and economic separations.

Through this project, I have attempted to portray the artist as a "free entity"
historical, social and political conditioning that can be peeled away or exp


प्रौढ
शिक्षण



Wednesday, 13 February 19



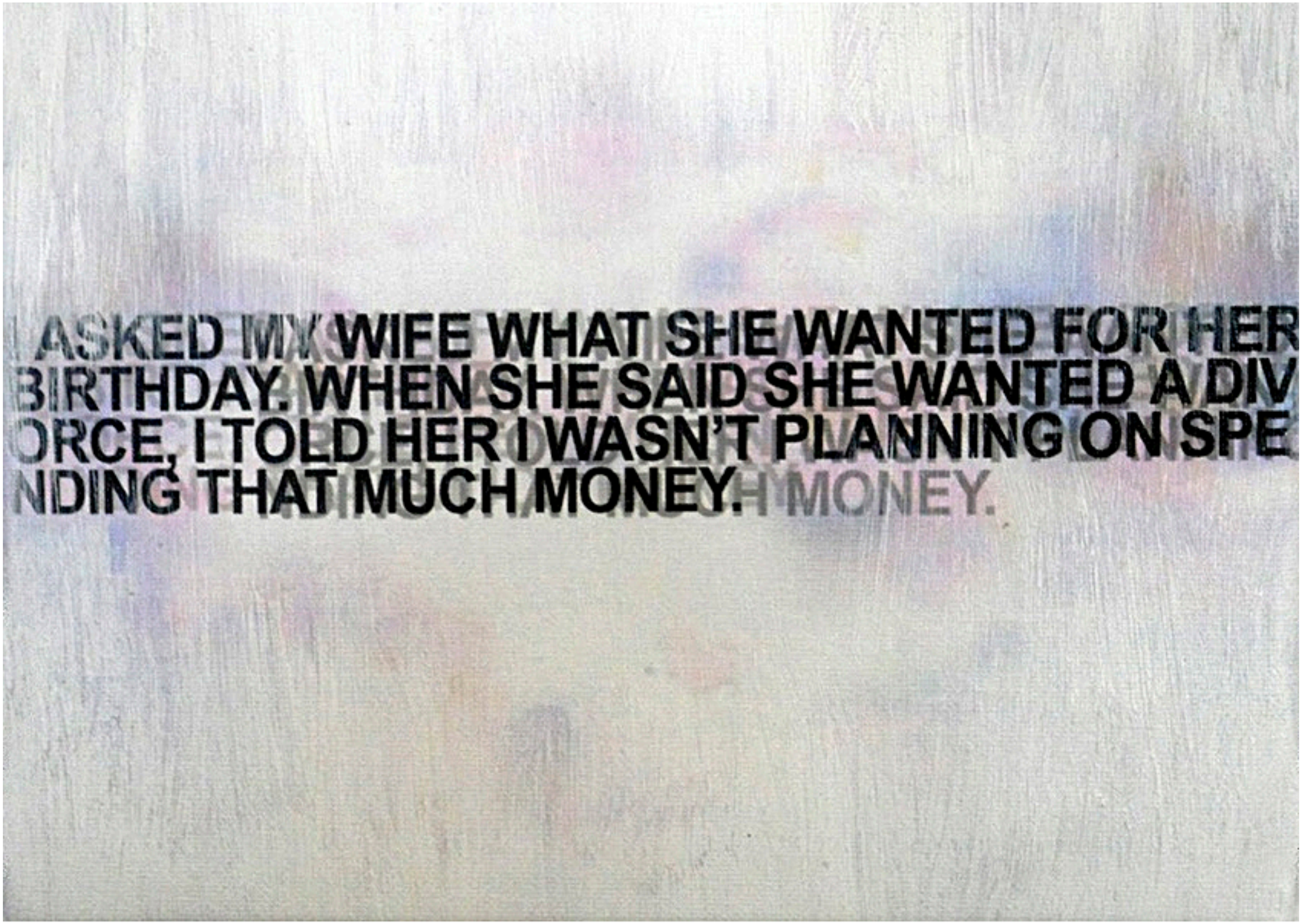


painting.


HAND EMBROIDERY
TABLE CLOTH
PETIT POINT
NAPKINS, TABLEMAT
RUNNER & LACES

शान्तिः

MAINTAIN THE SILENCE



Richard Prince – from Joke Painting series -

फोटोग्राफी प्रोहबिटड
PHOTOGRAPHY PROHIBITED



A time-lapse portr of India

dia, from Page A1]

It's all a rather charming throw-k, 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 tech-ology, saw few changes over five decades of production, only grudg-ngly adding power brakes a few years ago, and even then in only a few mod-els.

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 Na-no."

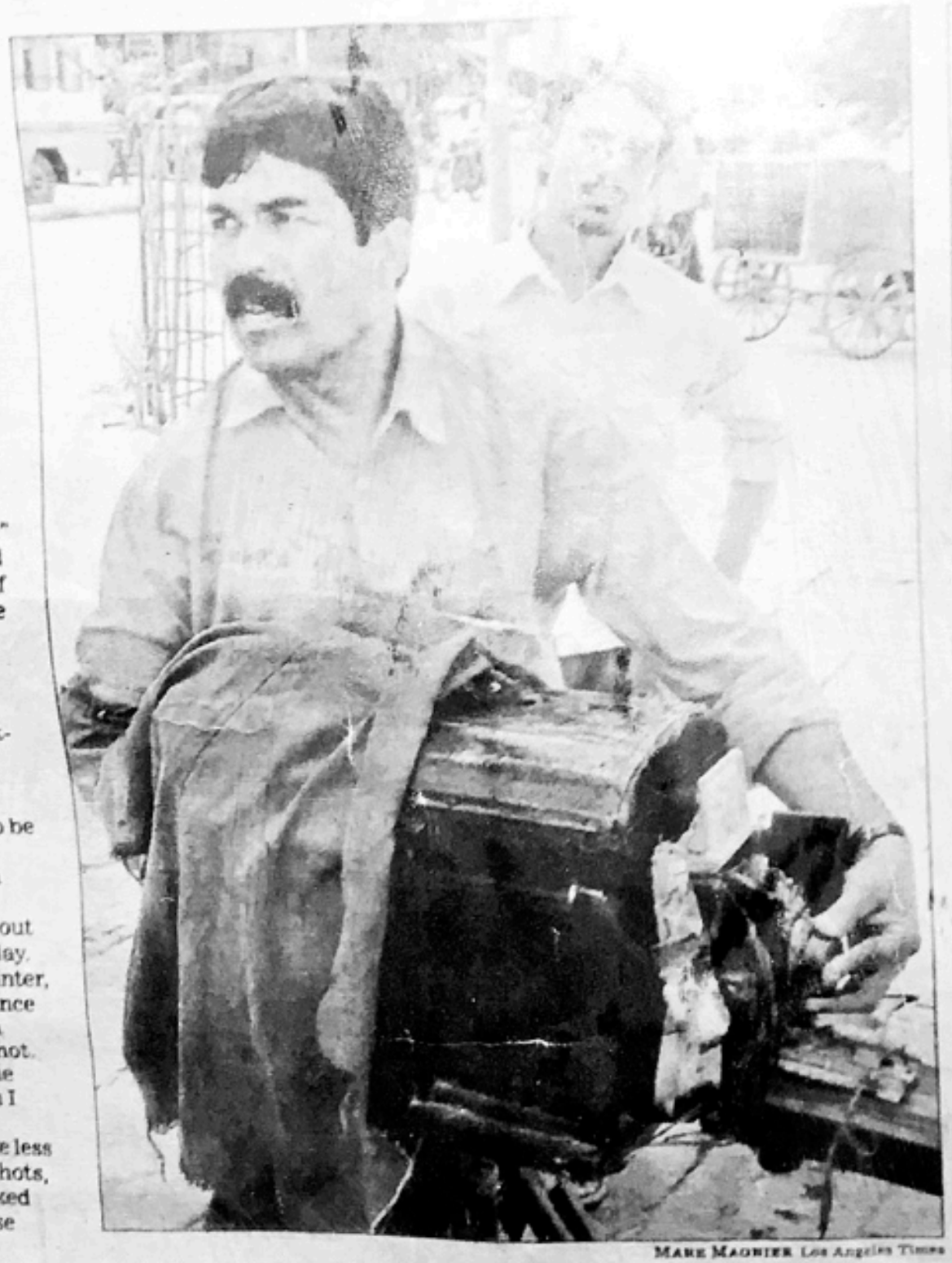
For Chand, the older the bet-ter.

"Computerization has made us lazy," he said. "Clicking pictures used to be an art. Now the thinking has dis-appeared 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-

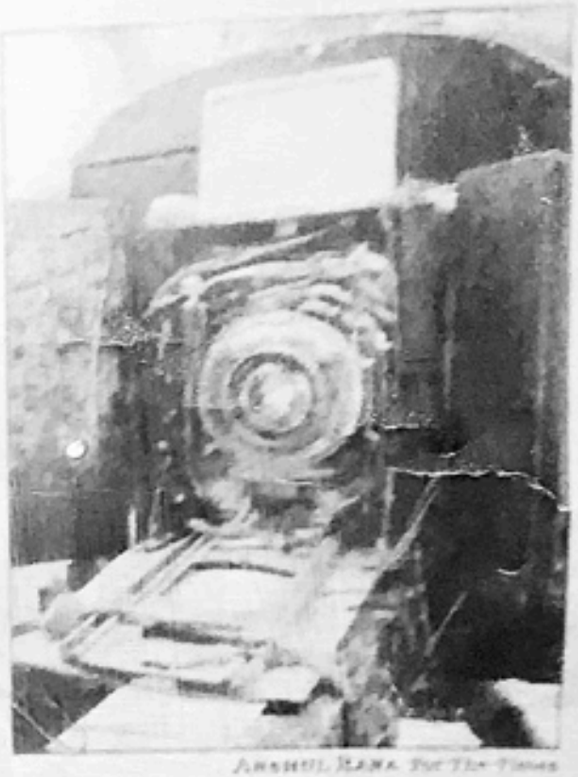


MARK MACNIER, Los Angeles Times

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 noth-ing 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



ANSHUL RANA, 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 pal-ace.

Although the story at this point

"We played played with gl gy leading to t 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 infra with its empha procedure, has especially when saving technol ious country. A has it that Indi while Delhi slep

In July, India auditor-general applicants at en Tamil Nadu stat shot at jobs beca ant computers h applications had 1990 and 1998. Th also listed 348 c years or older.

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

Will either o 11, go into the b like the new stu computer game that," he says. with me."

He stops a m consequences.




MAMIYA C330
Professional
Nikon
Canon
YASHICA
ANTIQUE MUSEUM
FUJI PHOTO FILM CO.
Astoria
DELUXE MODEL STUDIO CAMERA
THE ASTORIA CAMERA COMPANY
OSAKA, JAPAN.



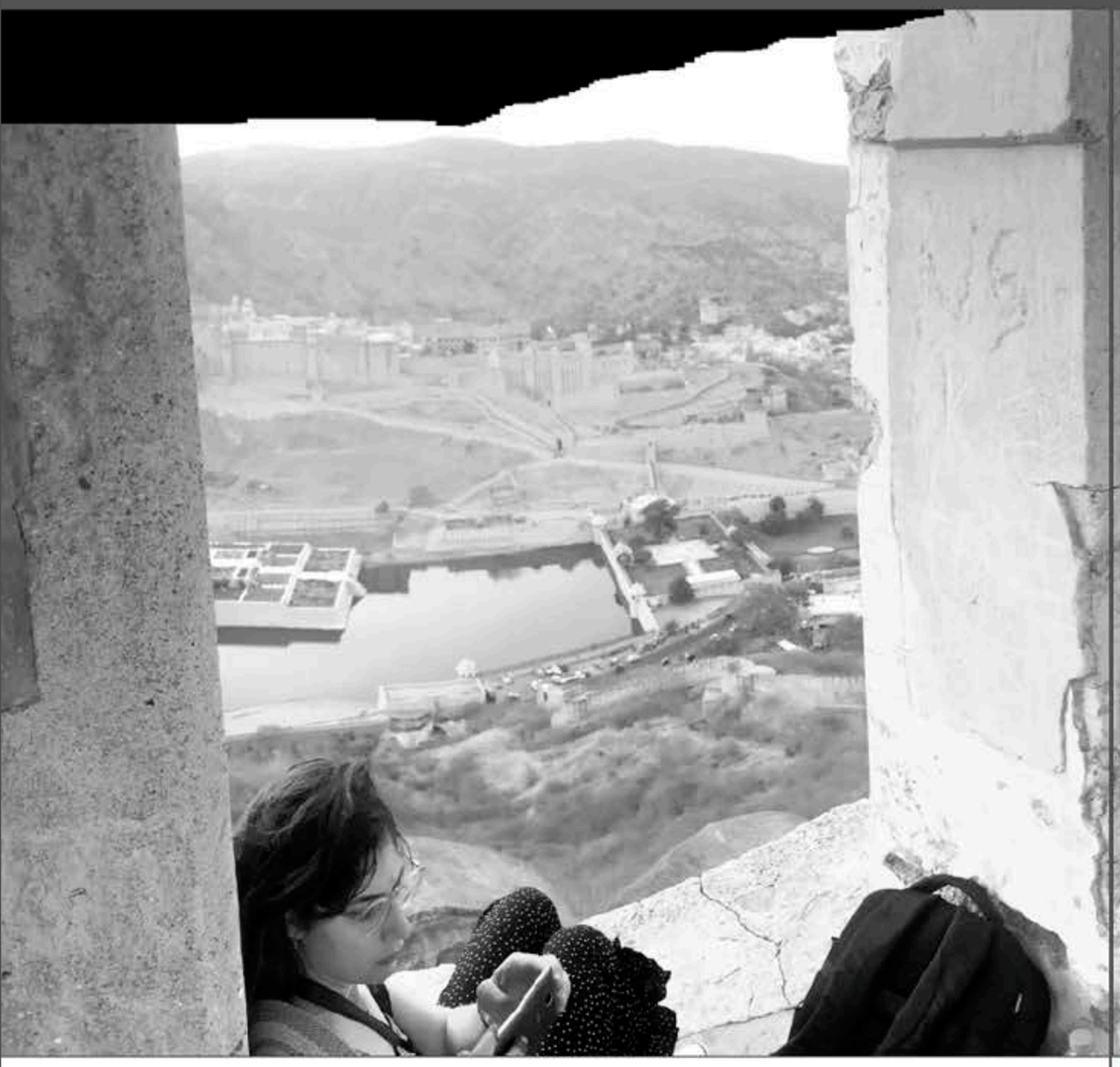


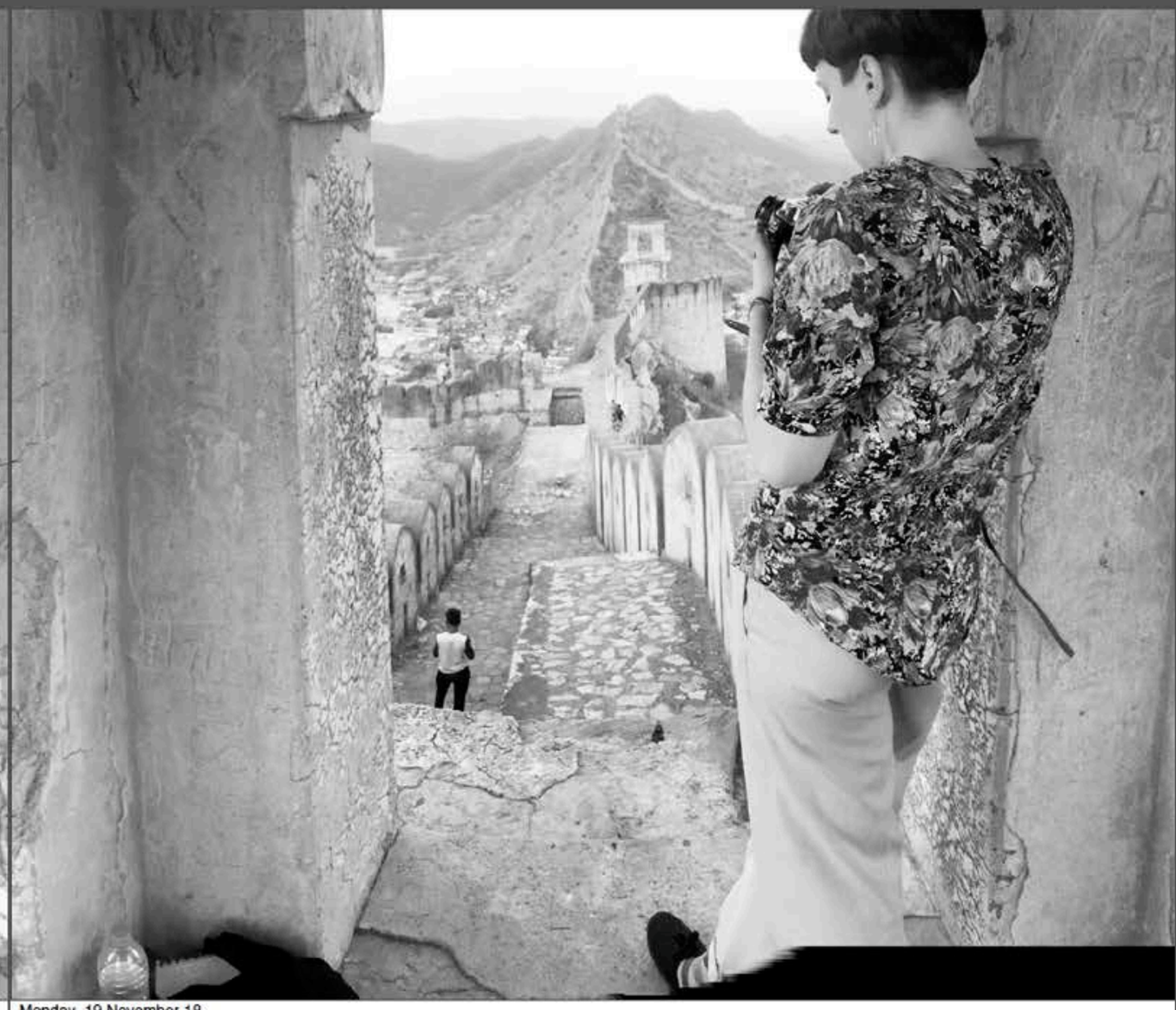
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Wednesday, 13 February 19







Monday, 19 November 18







Wednesday, 13 February 19


God's Own Country





November 18



Monday, 19 November 18



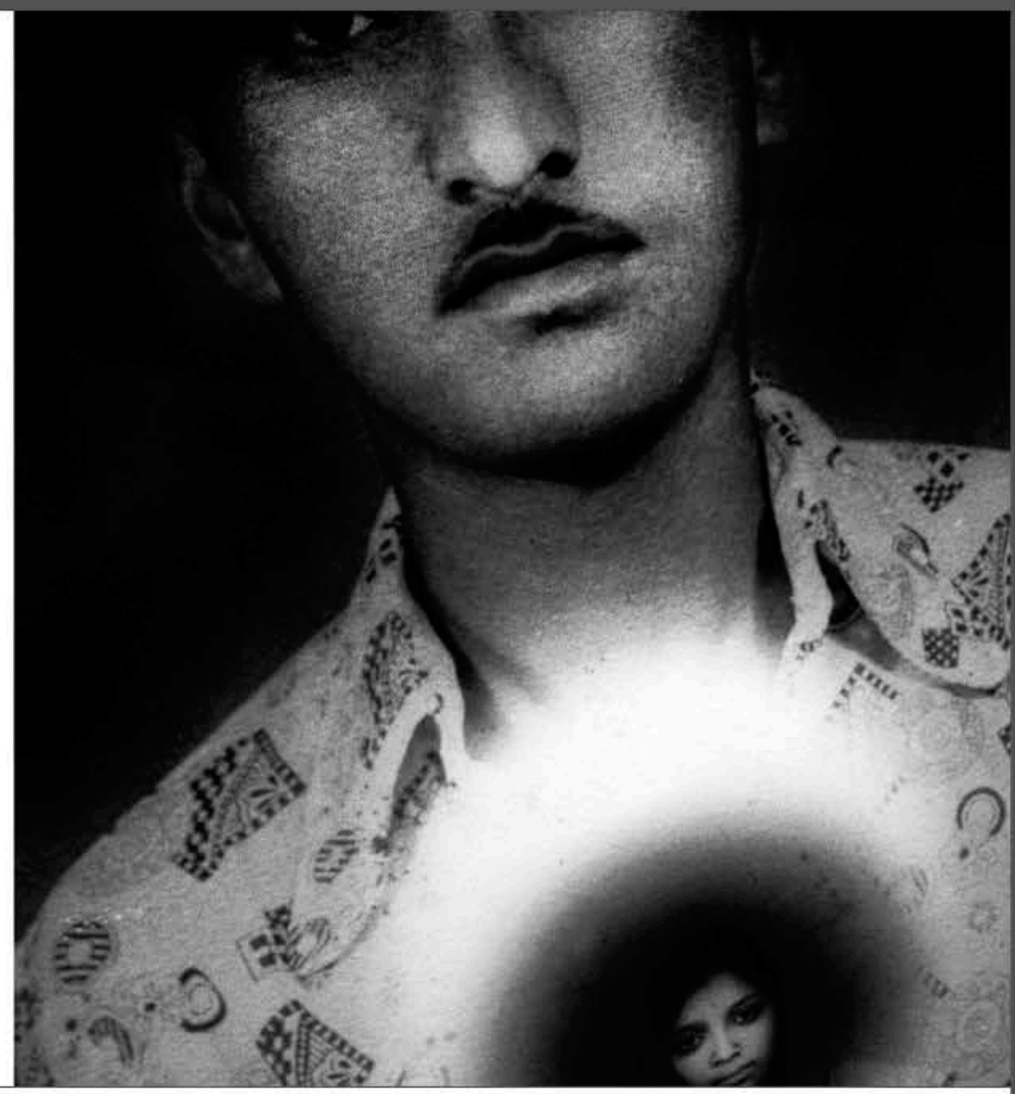
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Monday, 19 November 18

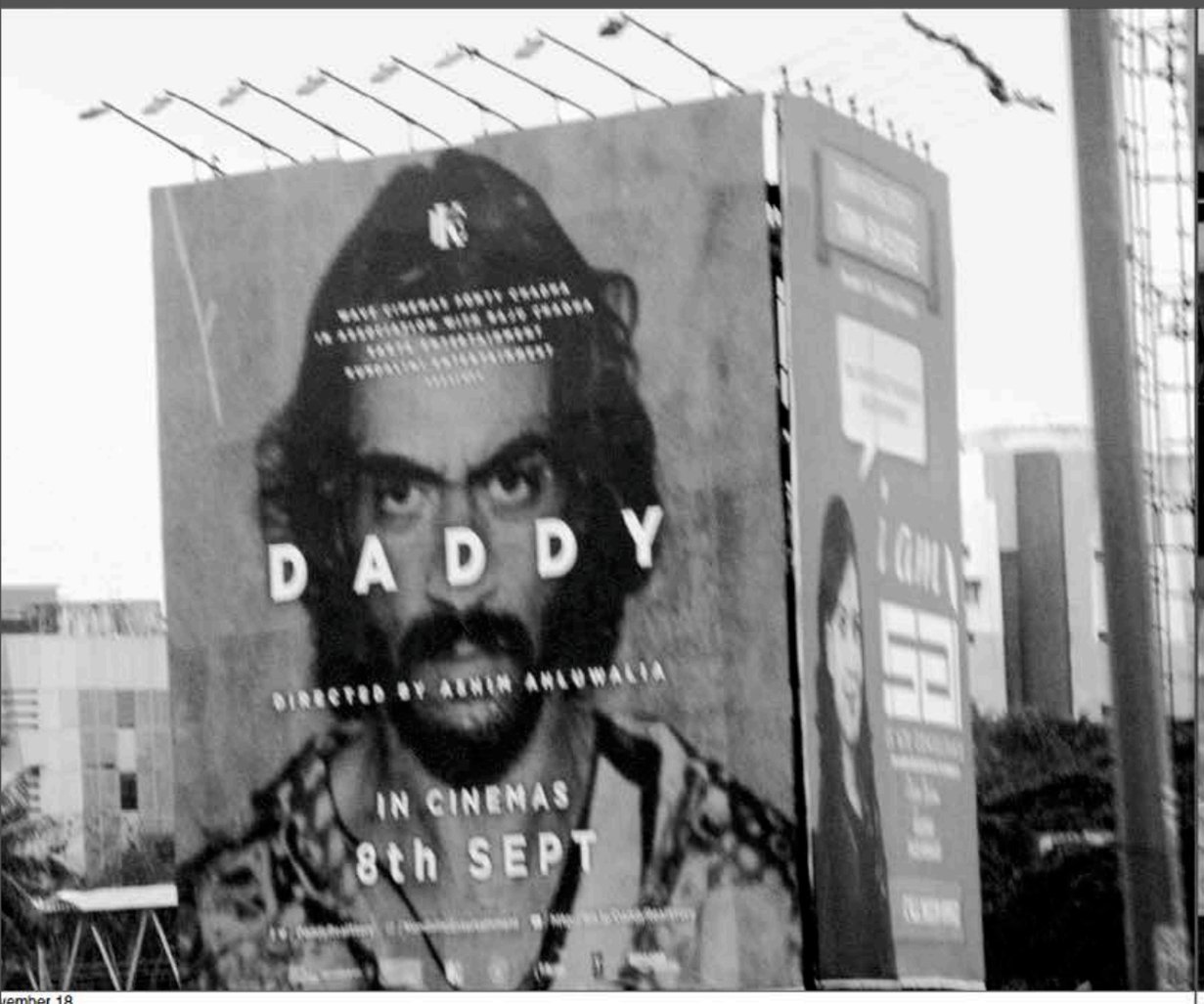
Wednesday, 13 February 19





Monday, 11 February 19

Wednesday, 13 February 19



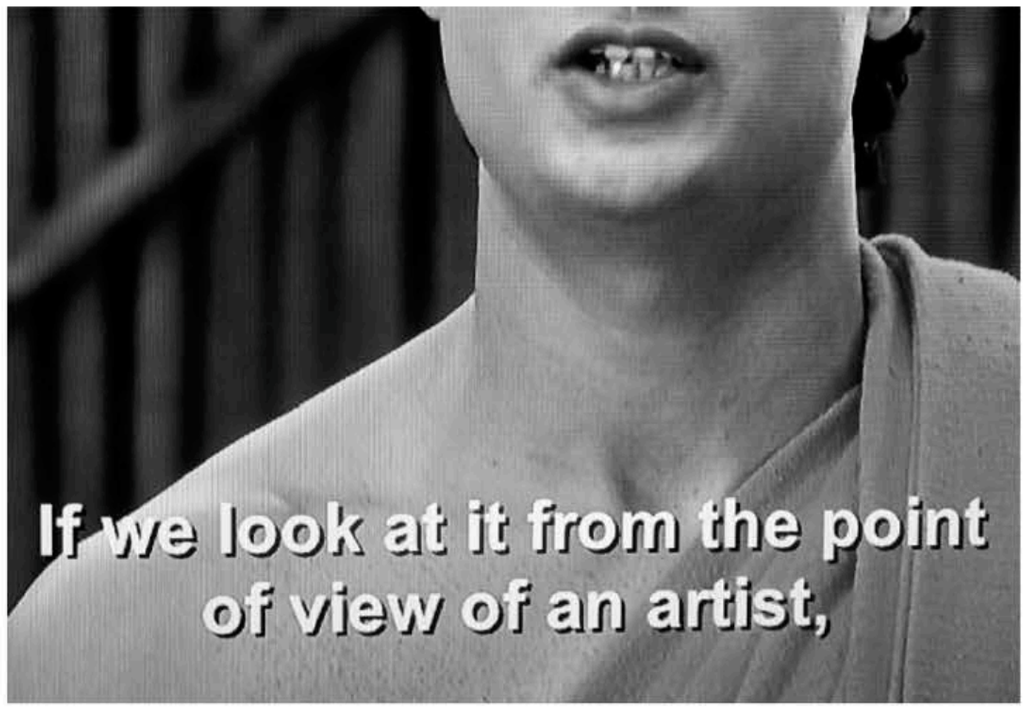
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Monday, 19 November 18







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