(Place Me here)

Hi, welcome to my website that showcase images that are personal to me. My other website <http://www.pboylephotography.com> is where to go to see my commercial work.

Most of these images here were taken for my own pleasure with only a few taken for profit. The earliest go back about 40 years right up to the present. They are all images that I like for various reasons.

I decided to keep the site simple to navigate, dividing it into the 3 categories, People, Places and Things, sub-dividing each of these into 3 groups. They represent a diverse selection having no overriding theme or thread.

PEOPLE

With this group my photography tends to be quite formal in my approach. Mostly I like to place my subjects within a context that relates to them specifically, that complements, enhances or, conversely, in some cases undermines their identity or individuality.

‘The Archive’ subgroup were taken from the era of film photography, a much less forgiving medium than the present digital technology but they do illustrate this technique. Particularly so is ‘Machinist, Hastings’ where the individual is practically enclosed by his machine to the point where his persona is minimized.

(Place Machinist image here)

‘The Formal’ subgroup are more recent images, mostly of artists, musicians and friends. They are usually light in character and sometimes with a slight humorous bias.

(Place Pat the Hat here).

I do not seek the doleful or melancholic, at least not deliberately.

Although images of a bored ‘Jed’ or an introspective ‘Dave’ do surface.

(Place Jed and Dave here).

‘The Risible’ subgroup is a completely different kettle-of-fish. The images were mostly created for charity calendars for ‘The Lord Nelson’ pub in Hastings using the clientele as models and are just playful.

(Place the Lord Nelson Pub here)

Inspired from paintings, films or my fanciful imagination they take a light-hearted view of religion, art and life. Photographically they are flawed in digital mastery and execution but when working in a pub with slightly tipsy unruly models it’s like trying to control a bucket of frogs but great fun nonetheless.

PLACES

‘Poetic’ Places are just that. Sometimes the beauty of a landscape cries out to be painted or photographed. But I am ever mindful that the true beauty lies in your perception of the scene and not in its reproduction which can only ever be an interpretation. With all the tools available in digital photography it’s all too easy to over-elaborate, manipulate and idealise the image. But this is not necessarily a negative objective if that is the intention and after all in the ‘Poetic Landscape’ drama and some exaggerations do play a part in creating the picturesque. The use of the seagull, real and not a digital manipulation, in both ‘The Stade’ images was deliberate to heighten the drama of the seascape.

(Place The Stade image here).

‘Prosaic’ Places on the other hand, are all about the un-interesting, the un-heeded and the over-looked. For me they show the environment that we have created almost accidentally. They are not particularly appealing but then they are not meant to be. They have a documentary bias but one that is coloured by my perspectives on the built environment. They could be called ‘Photographs of Nowhere’ like the bus-shelter with the poster of the headless man.

(Place Bus Shelter image here).

‘Peculiar’ Places have a surreal quality about them that I just find intriguing. Hopefully the images possess a pictorial narrative that the viewer finds visually engaging. An image like the tall white concrete structure has an enigmatic, mysterious and disquieting quality that suggests an almost dystopian sci-fi inference.

(Place concrete structure image here).

THINGS

‘Artifacts’ are objects big and small that have intrigued me enough to photograph them. It could be that they have an ambiguity or are obscure in their interpretation. Or have an intrinsic beauty. Or are made interesting by the play of light that falls on them. Religious iconography has always held my attention because of the idolised visions of sanctity and piety.

(Place Christ here)

On the other hand, a pristinely painted redundant red water pump was interesting to me precisely because of its uselessness and its bright colour against a drab stone wall. An industrial chimney because of its abstract shapes and a National Steel guitar, well, just because.

(Place Nation Steel here)

‘Still Life’ consists of smaller objects and to some degree the ceramic work of my partner and wife Jackie Summerfield (<http://www.jsummerfieldceramics.com>).

Whilst blatantly promoting her work it does illustrates my photography in this area.

(Place Jacks Dog here)

‘Flora’ is the last group and contains images of my other pastime, growing plants. Fruit, vegetables and flowers are all grown and are then photographed in an iconic manner, giving the humble onion or parsnip for example the elevated status that they deserve.

(Place the onion here).

And that’s it, a range of images that have no real relevance in the greater scheme of things but hopefully bring a little amusement, pleasure and interest to others.