
Richard Joyce
Photography

Richard Joyce Photography

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Richard James Joyce (15 March 1972 - 13 January 2013), known to all his friends as Rich, was raised in the village of Kirklevington in North Yorkshire, and obtained an upper second class honours degree in Banking, Insurance and Finance, joint with German, at Bangor University on the edge of Snowdonia. His love of the outdoors included fell walking and mountain biking, always with photography as a passion. Other passions were his Christian faith, and his church Frontline, Liverpool (where he had moved to work in the insurance sector), music and his family, including **Charlotte Ruth Joyce** (nee Coates, 14 November 1977- 17 January 2014) whom he married in 2004. Charlotte had studied nursing at Liverpool University and became a cancer and palliative care specialist nurse. They lived close to Penny Lane and were integral members of Frontline; a couple with a winsome, uncluttered Christian faith. Richard made the bold decision, strongly supported by Charlotte, to leave a secure job and take a Photography degree at Blackpool & the Fylde College where he passed with first class honours and best student award. He had a range of succesful exhibitions with colleagues, set up Richard Joyce Photography, aiming to be a self-employed professional photographer, and won a prestigious AOP National Award in 2008 for his photograph of the Roman Catholic Cathedral in Liverpool.

Richards photographic achievements include:
AOP Assistants' Awards Winner, Interiors and Architecture Series, 2008
Mary Elizabeth Barrow Award (Outstanding Student), Blackpool & The Fylde College, 2006
BA (Hons) Photography Degree, 'First' grade, Blackpool & The Fylde College, 2006
Tearfund international charity, use of image in their magazine Teartimes, 2006
BBC, use of image on their website, 2006
Project Manager of a college exhibition, Leeds Design Innovation Centre, 2006
Redeye / Lloyds TSB 'This Working Life' student competition finalist, 2005
AOP Student Awards Finalist, 2005
Merit winner in Fujifilm Student Awards, 2005
Winner of Tetley Tea student 'Location' competition, image used in Tetley's marketing material, 2004



Charlotte and Richard at the 2008 AOP Exhibition

In 2007, Samuel Joseph Joyce was born, but just 2 weeks after that great joy, Rich was in intensive care with an aggressive brain tumour. The surgeons saved his life, and he was able to return home quickly but was not allowed to drive for some years. That made it most difficult to develop his photography business. Rich and Charlotte and Samuel moved across to Leeds to be nearer family and explore photography opportunities.

Almost 5 years after Samuel was born, the brain tumour recurred, and a few months later Rich died peacefully in St Gemma's Hospice, Leeds on 13 January 2013, age 40. Charlotte had also not been well in the last year of Rich's life, with a rare carcinoid tumour, and after several major operations she died unexpectedly following complications, in hospital on 17 January 2014, age 36.

Here is an artist statement from one of the major exhibitions where Richard showed a selection of his work, giving some insight into his approach:

My interest in photography stems initially from my passion for the outdoors and the fascinating areas of natural beauty in this country. Therefore it is not surprising that one of my first influences was Ansel Adams. In my imagery I have sought to project the sublime landscape and transport my emotions into each photograph. However, recently my style has developed to include 'alternative' landscapes and through them explore alternative ways of photographing. My influences likewise have moved on and I marvel at the work of Ed Burtynsky and Stephen Hughes.

The images I capture in my architecture likewise records structures in a non-conventional style. My aim here is to capture the essence of the subject and so reflect the creativity and general ambience of the building. Through careful thought vis-à-vis lighting and composition a well-crafted image results.

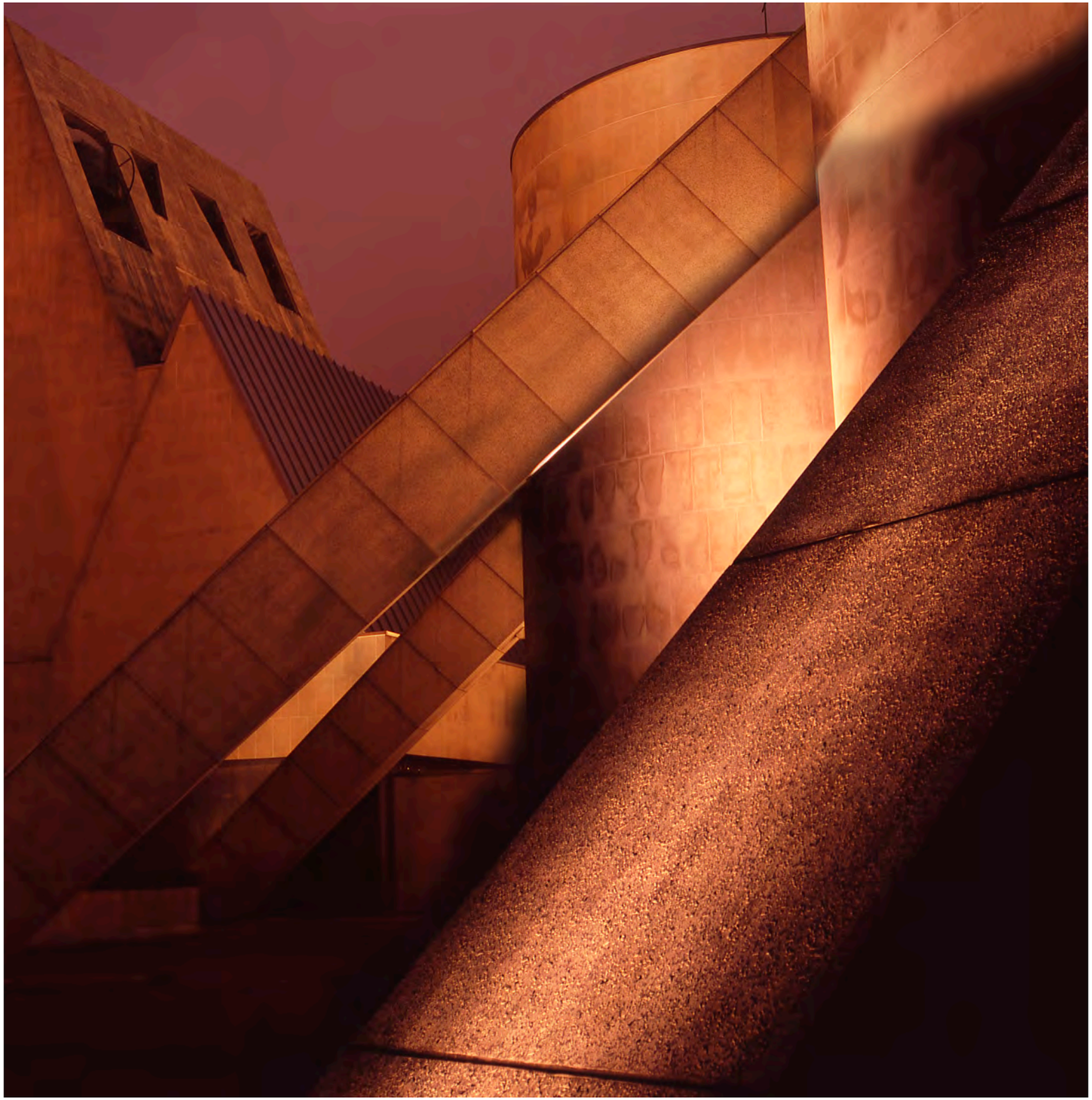
In relation to portrait work, my emphasis is to understand how people think and behave, incorporating a narrative within the frame, making a statement about the person or scenario. Furthermore, the work also adopts a more conceptual quality at times, considering aspects of form and tone. Here my influences can vary from the historical work of Horst P Horst to the very contemporary style of Mario Testino.

In relation to future work I would very much like to develop the above genres both in respect of commercial work and as personal projects, with the intention in the latter to exhibit my own work. However, other aspirations include working in the documentary arena, being commissioned by charities. The dissertation I completed this year investigates such work and through it I have been able to carry out my own related photographic project. My aim here is to give society a skill that can be used for the betterment of others and to highlight issues that are personally important to me. Here, the major influences stem from Walker Evans, Sebastiáo Salgado and Simon Norfolk. Furthermore, I would like to explore imagery that speaks of my personal convictions, specifically in relation to my Christian faith. I do not want to take pictures per se, but I would like my images to speak to people and for my own emotions and convictions to come through them. I trust that my work will gather more depth and have a greater voice as I refine my style and broaden my experiences.

In another case (Jerwood, 2006), focussing on the river as a journey he writes: The core element of this series constitutes an ecocritical study of nature and culture, examining with a quiet polemic and thereby permitting a quiet contemplation. The sequence of photographs reflects the progress of the River Mersey from its source at Stockport to its exit into the Irish Sea and as such we, the viewer, are travelling through this environment. Within this survey there is a challenge to gaze rather than merely glance at the ordinary and as a result find something both visually and socially stimulating. The 5x4 format enables a carefully considered framing to each shot and, by so doing, presents this ordinariness in a more unfamiliar perspective. This has consequently had a personal challenge on a traditional approach to photographing the landscape for the artist. Moreover, this style of composing the unremarkable into an aesthetic design has also been consciously executed in order to generate an air of ambivalence in the viewer; they view the (arguably) benign landscapes, yet do so in such a way as to be challenged by the photographs' non-traditional formulae of composition – they view an element of beauty yet do so in an unbeautiful context. We see the ordinary yet in an unordinary presentation and this encourages the viewer to interrogate the image and consequently consider its message still further. The level of detail obtained by the large format medium was instrumental in the series; it enabled an enhanced attention to detail that would otherwise be unachievable, permitting every element of foliage and every tiny lettering of graffiti to be visible. The images draw us in with their detail, enticing us to gaze at these images, touring them as our eyes capture the innumerable strands of information that each image presents. These are 'unpeopled' images, yet they retain traces of a human presence in each, from the tyre in the river to the sea defences on the beach. The ultimate voice that these images have is one, which presents a challenge to its viewer vis-à-vis the ecocritical discussion, which has become one of the postmodern intellectual problems of the twenty-first century. We have a portrayal of our society's lifestyle, reflecting the interaction and conflict of man with nature, illustrating how man lives alongside, and works around, the course of a river.

There follows some of the pohtographs Rich used in exhibitions and portfolios, excluding all of the wedding photographs and most of his portraits. They are grouped under Architecture, Landscape and People.

1. ARCHITECTURE



Roman Catholic
Cathedral, Liverpool

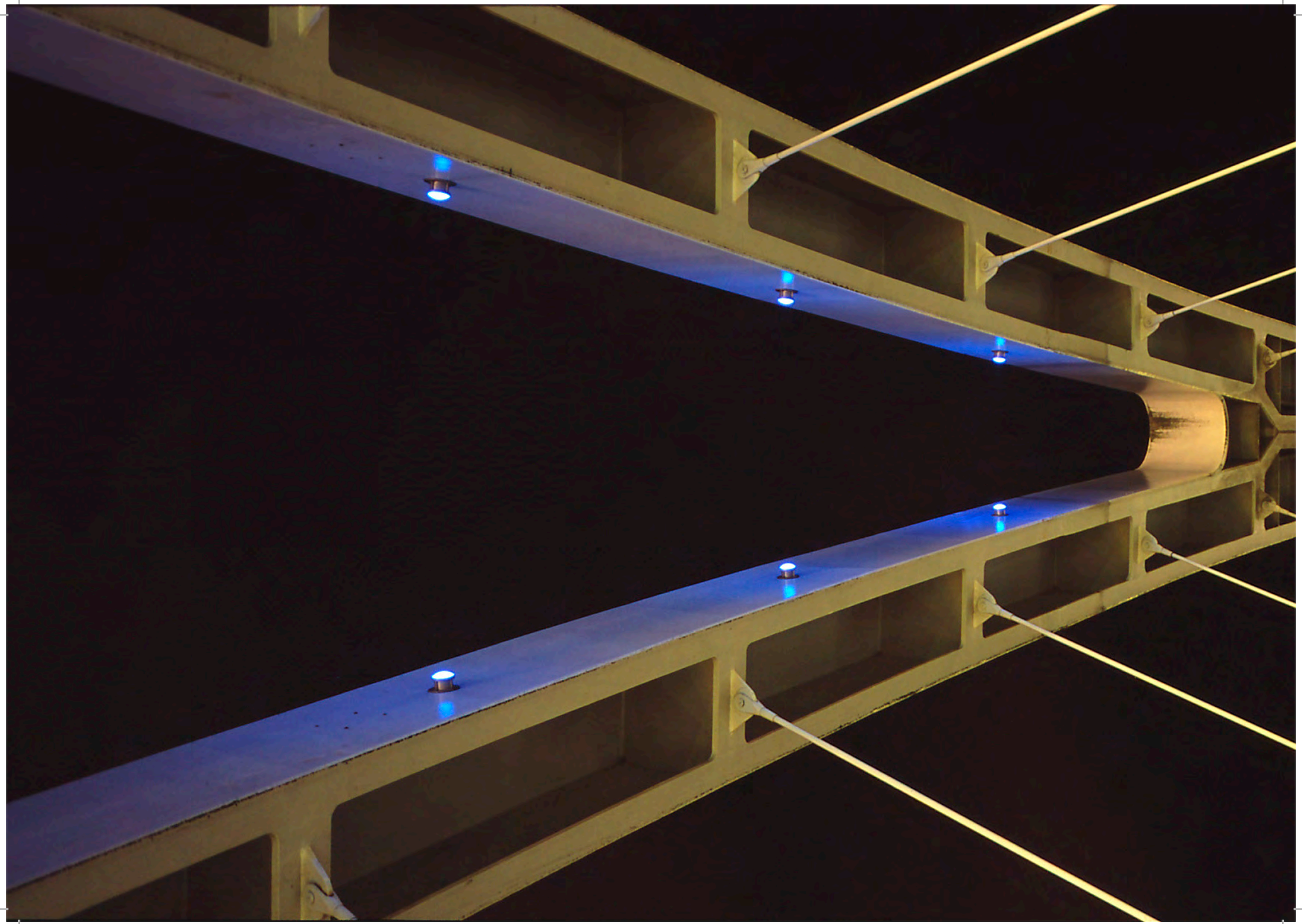
AOP National
Photography
Award winner



Anglican
Cathedral,
Liverpool

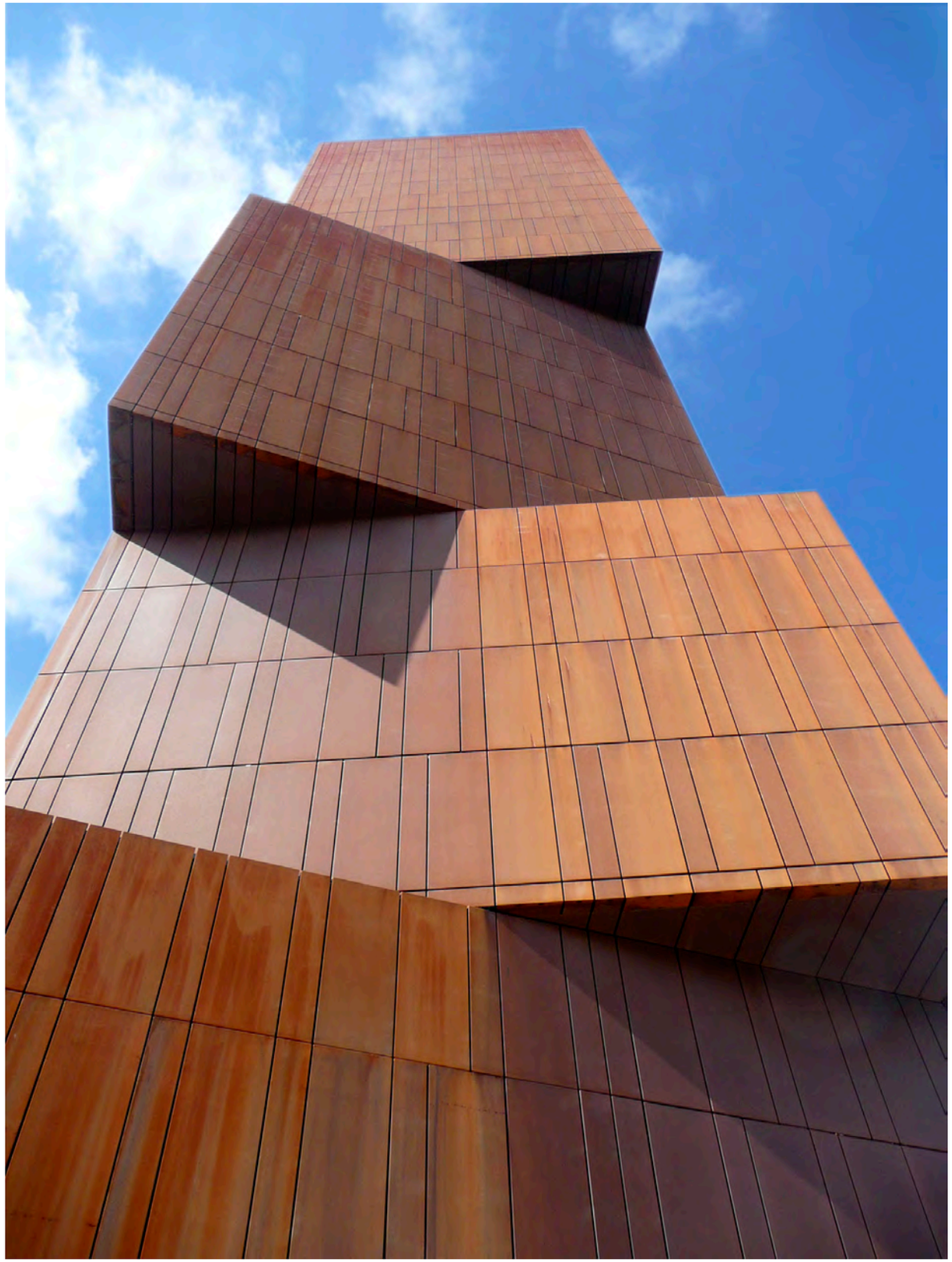


The Lowry, Salford

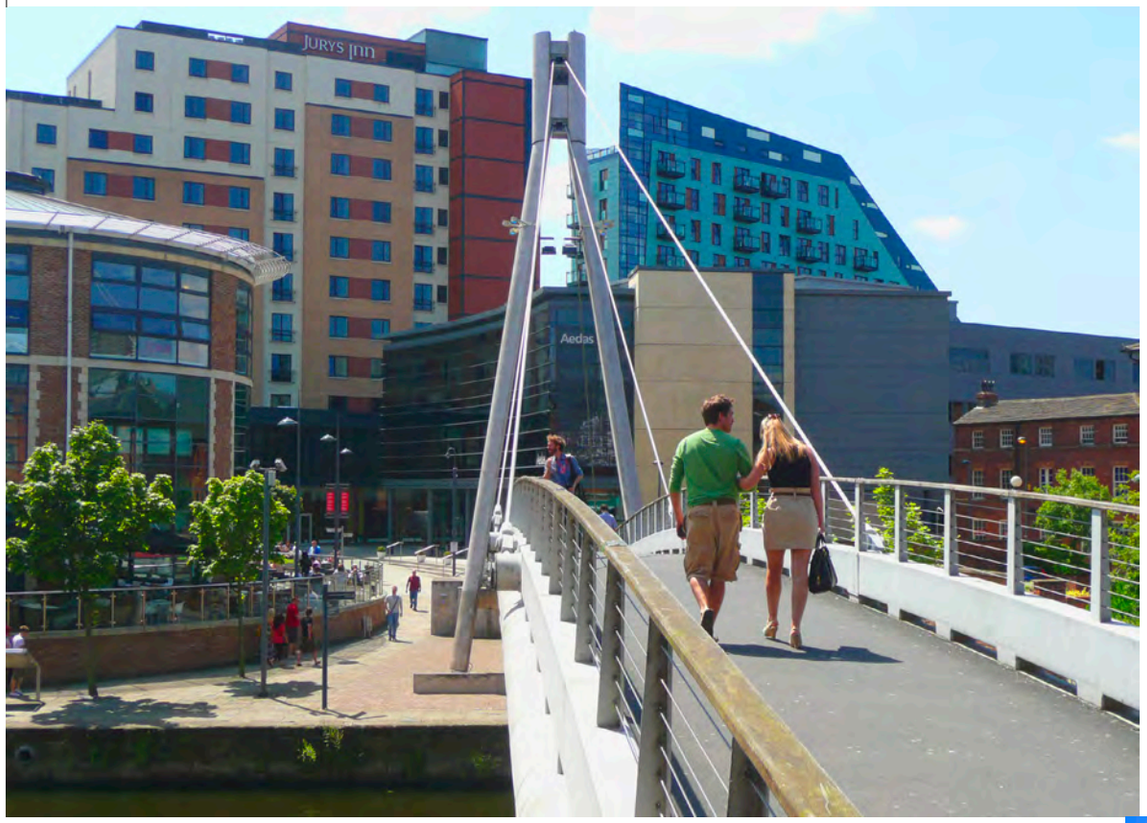




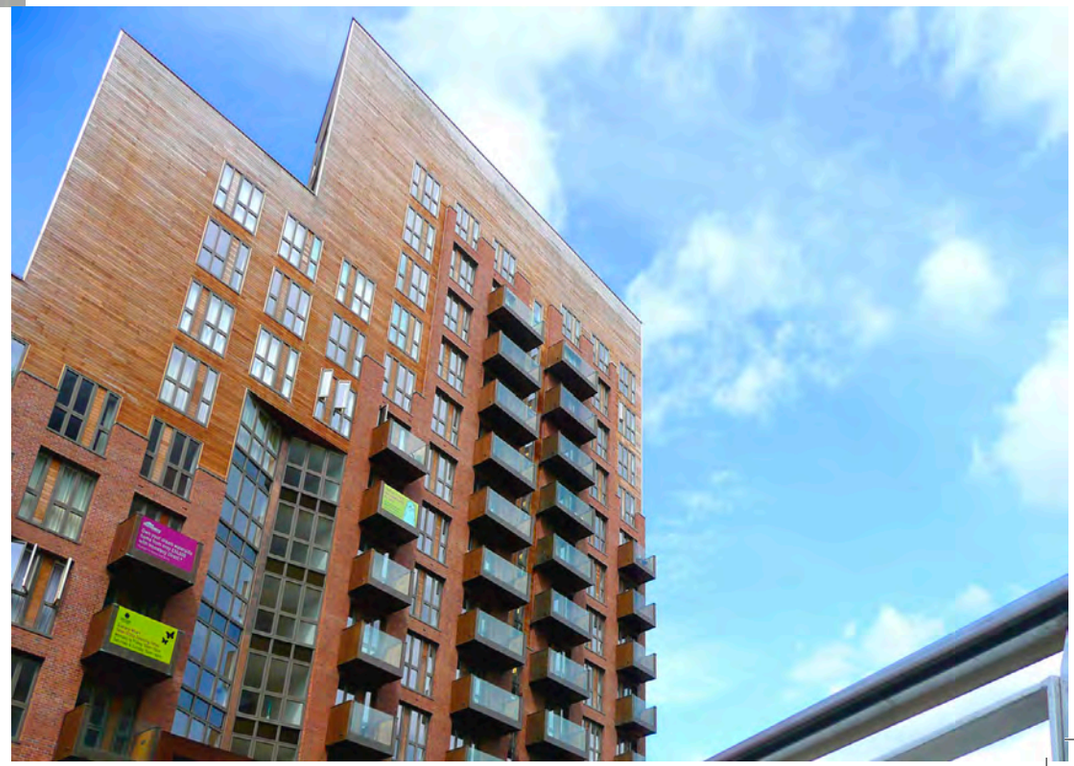
Salford Quays Bridge

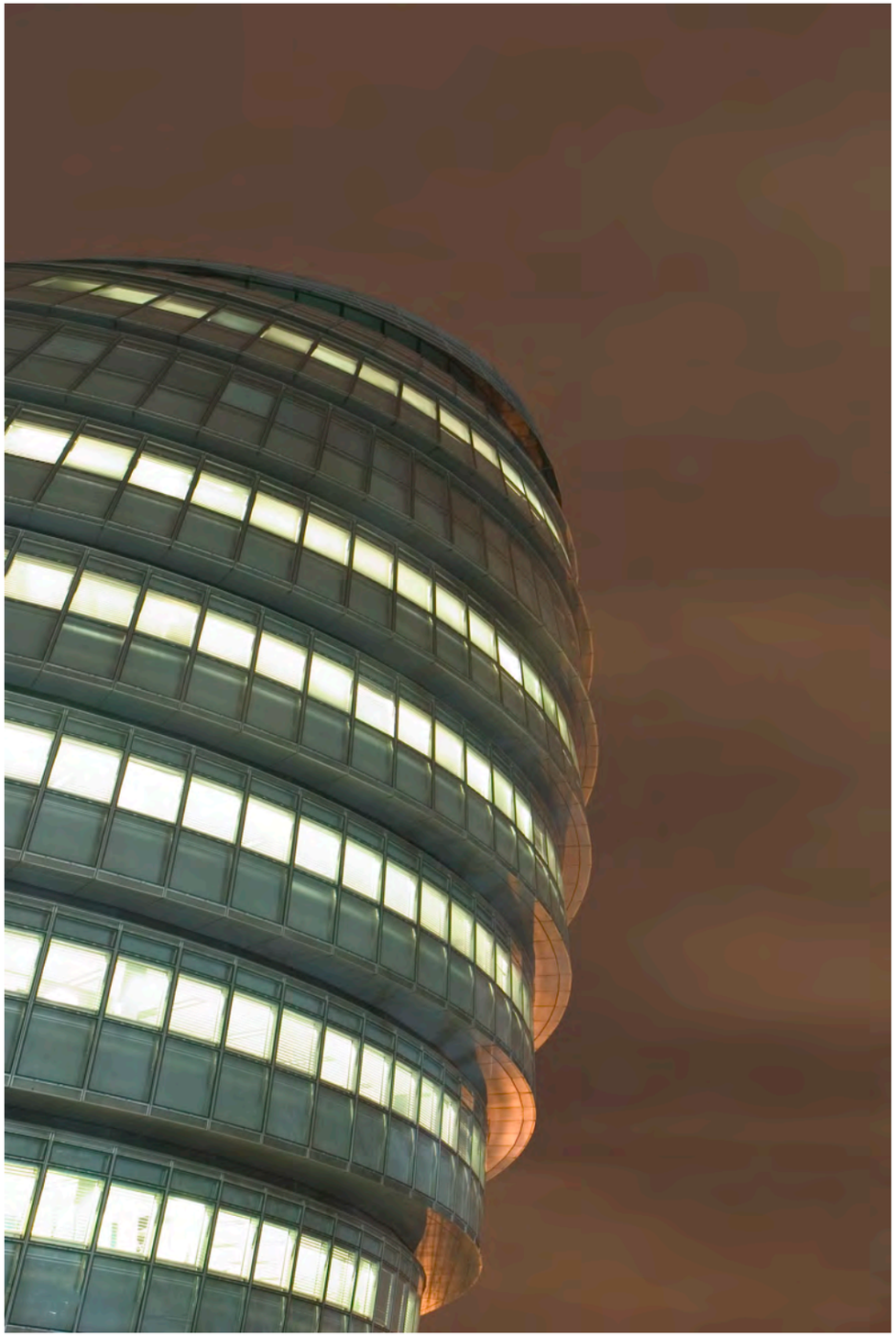


The ‘rust’ building,
Broadcasting Tower,
Leeds Met University



Bridge over the River Aire,
Leeds

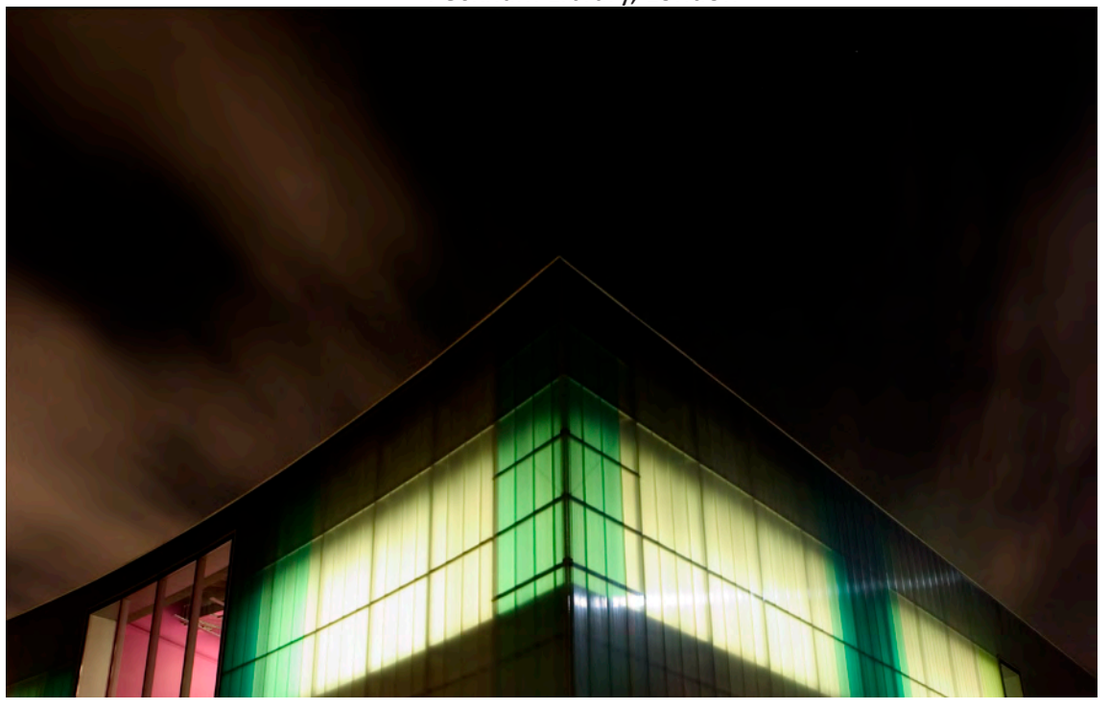




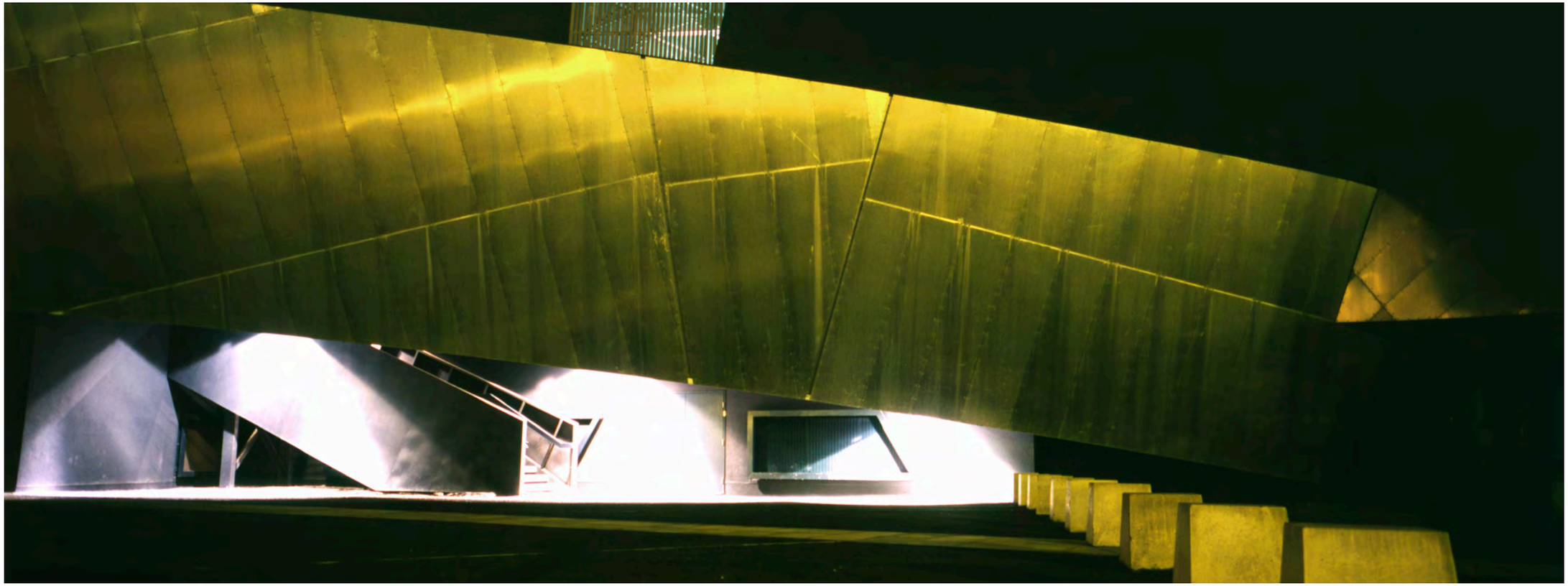
Lord Mayor’s building, London



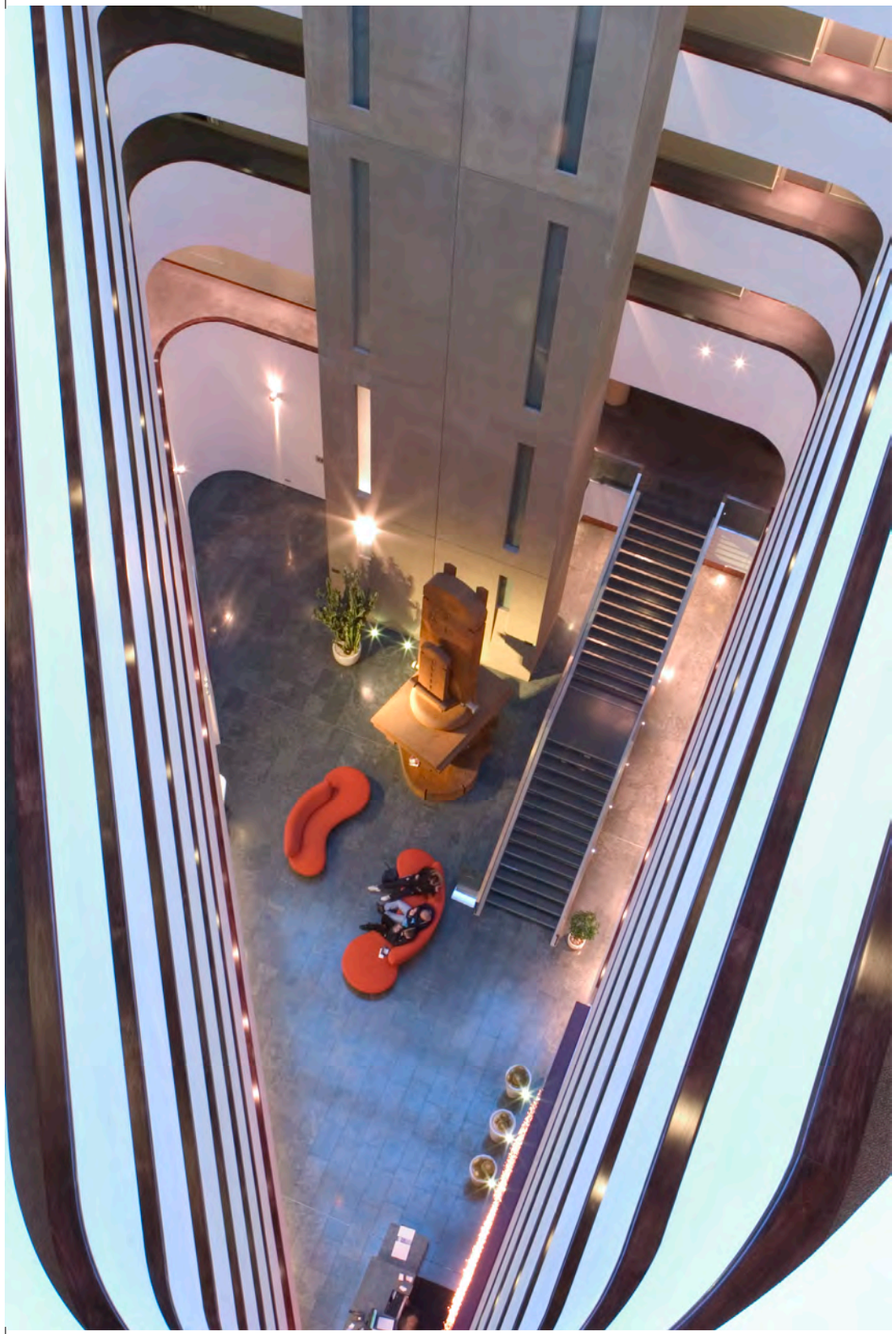
Peckham Library, London

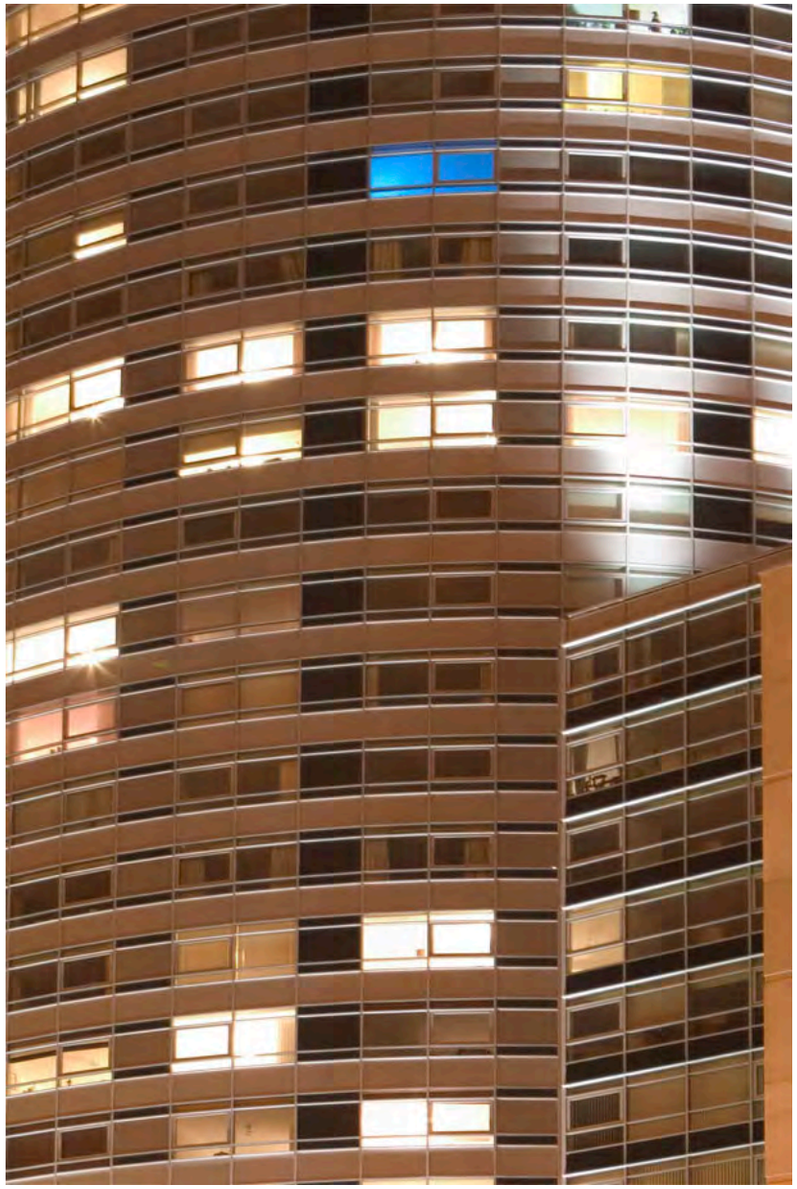


Trinity Laban Conservatoire, London

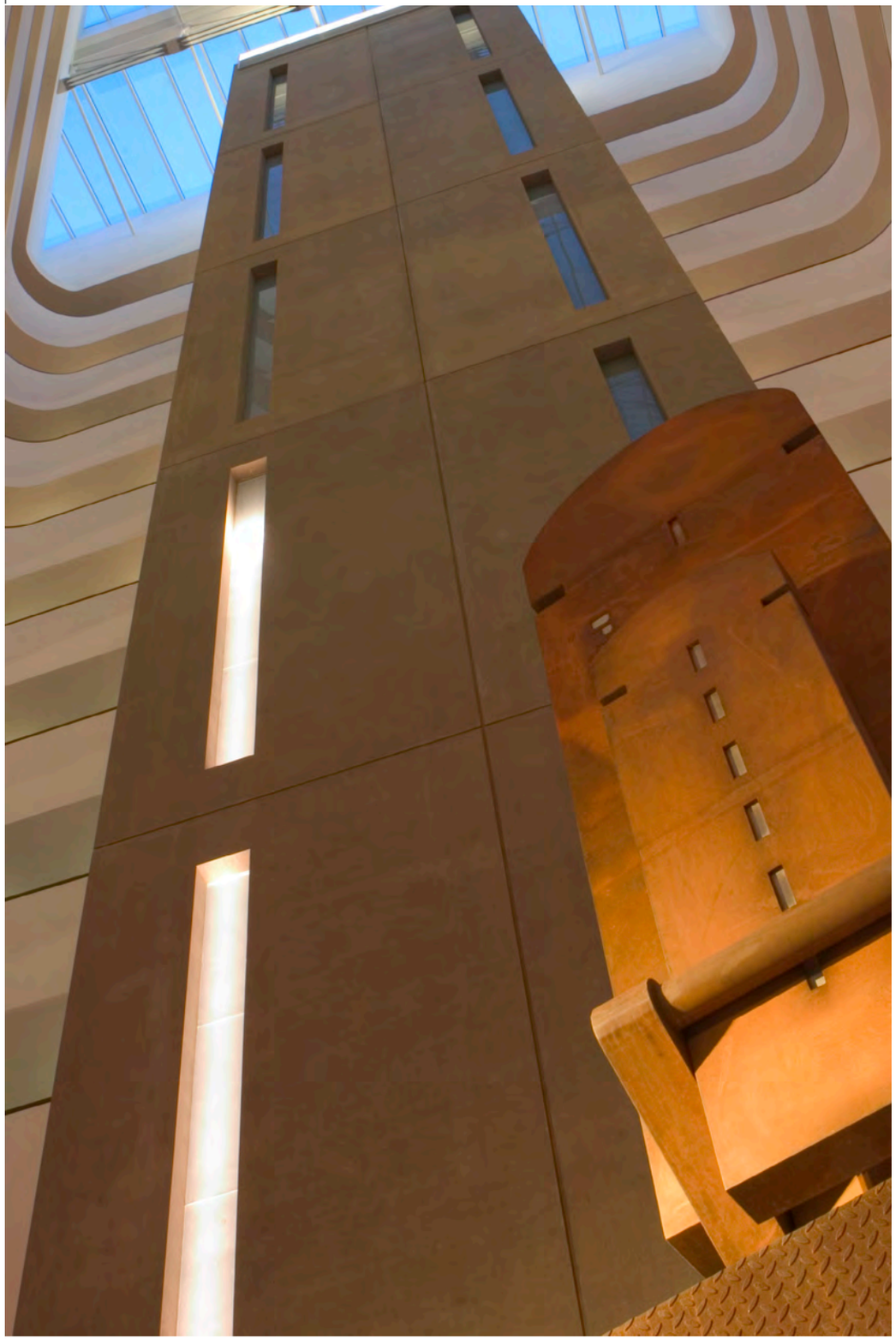


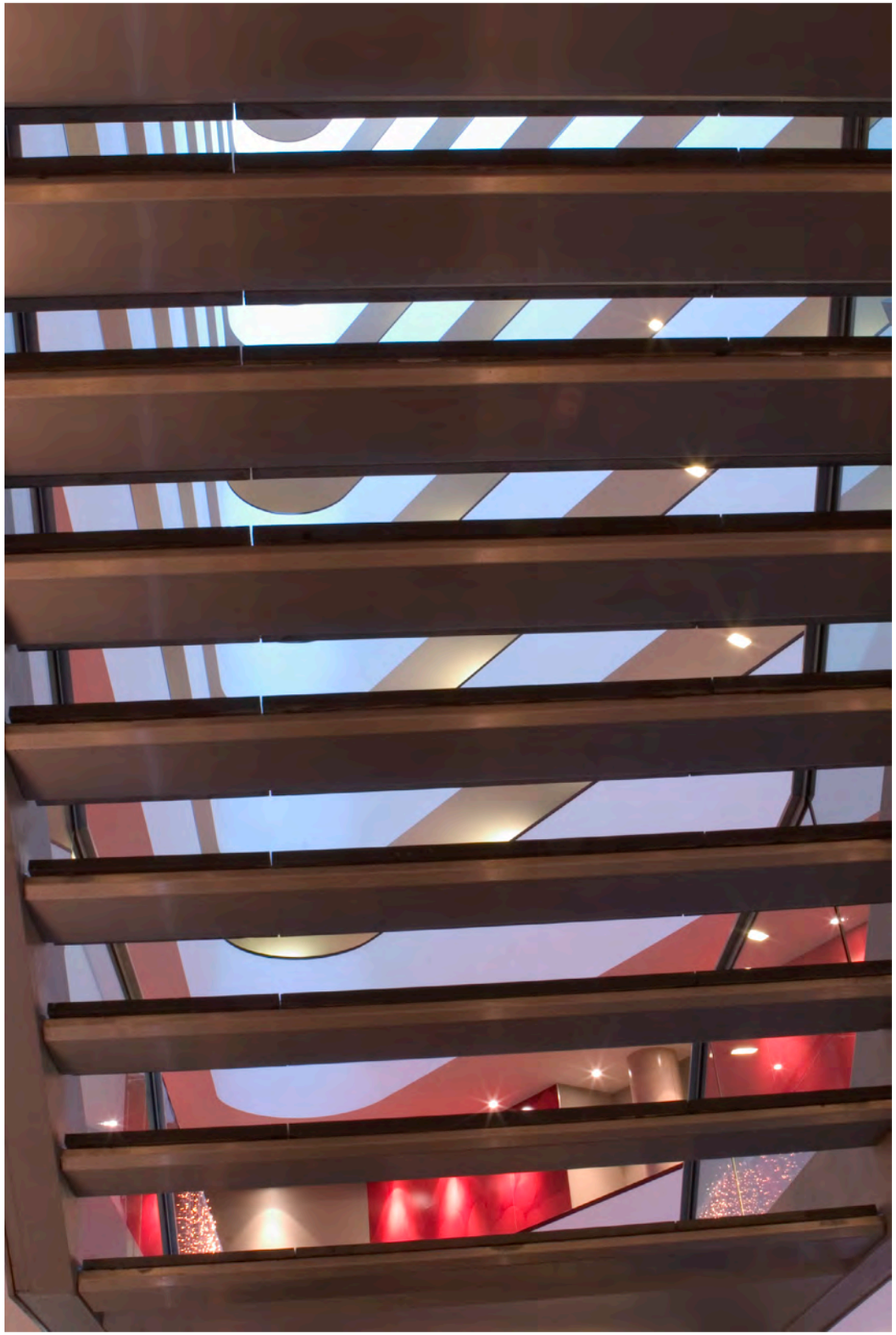
Imperial War Museum North, Manchester



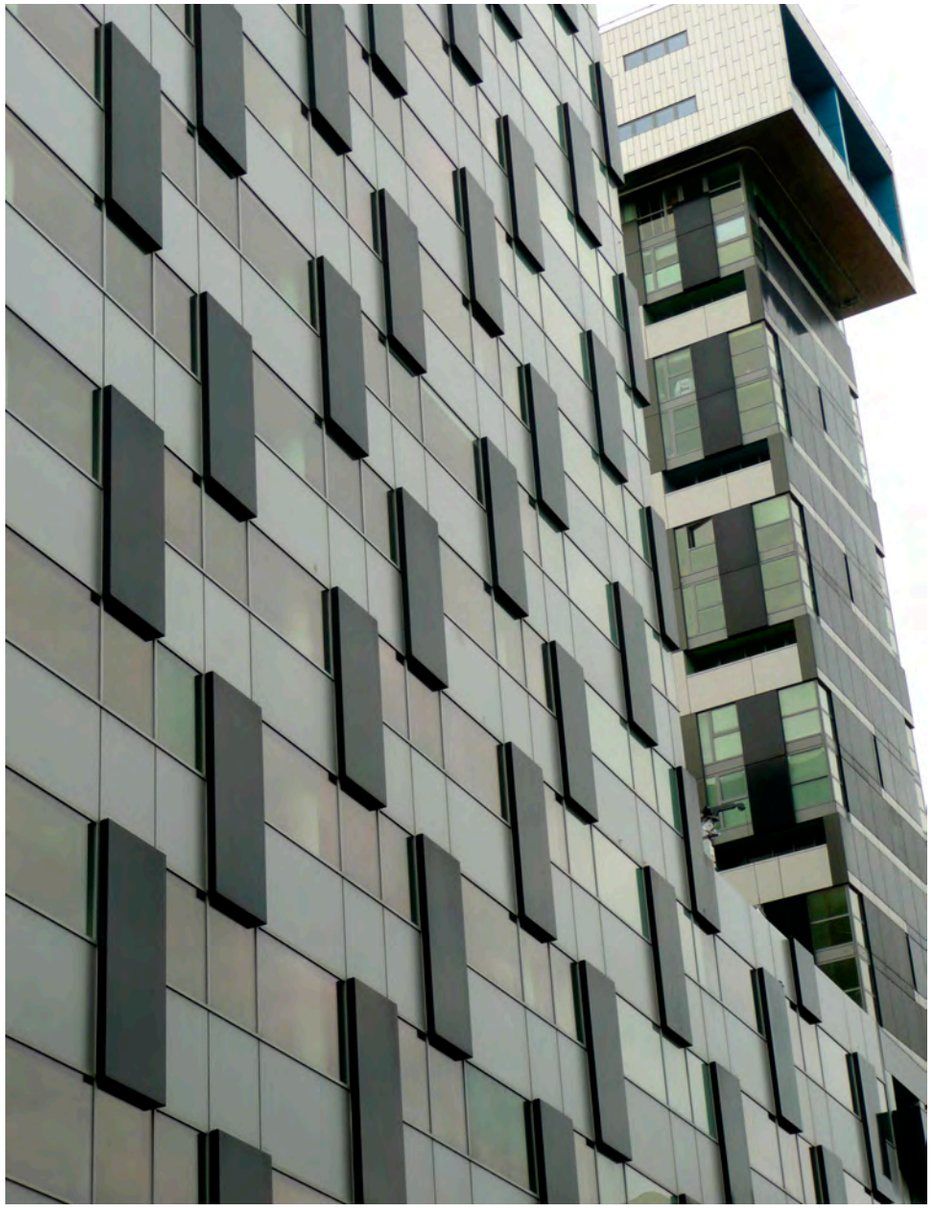


Radisson Blu Hotel, Liverpool -
the Tower, and under stairs





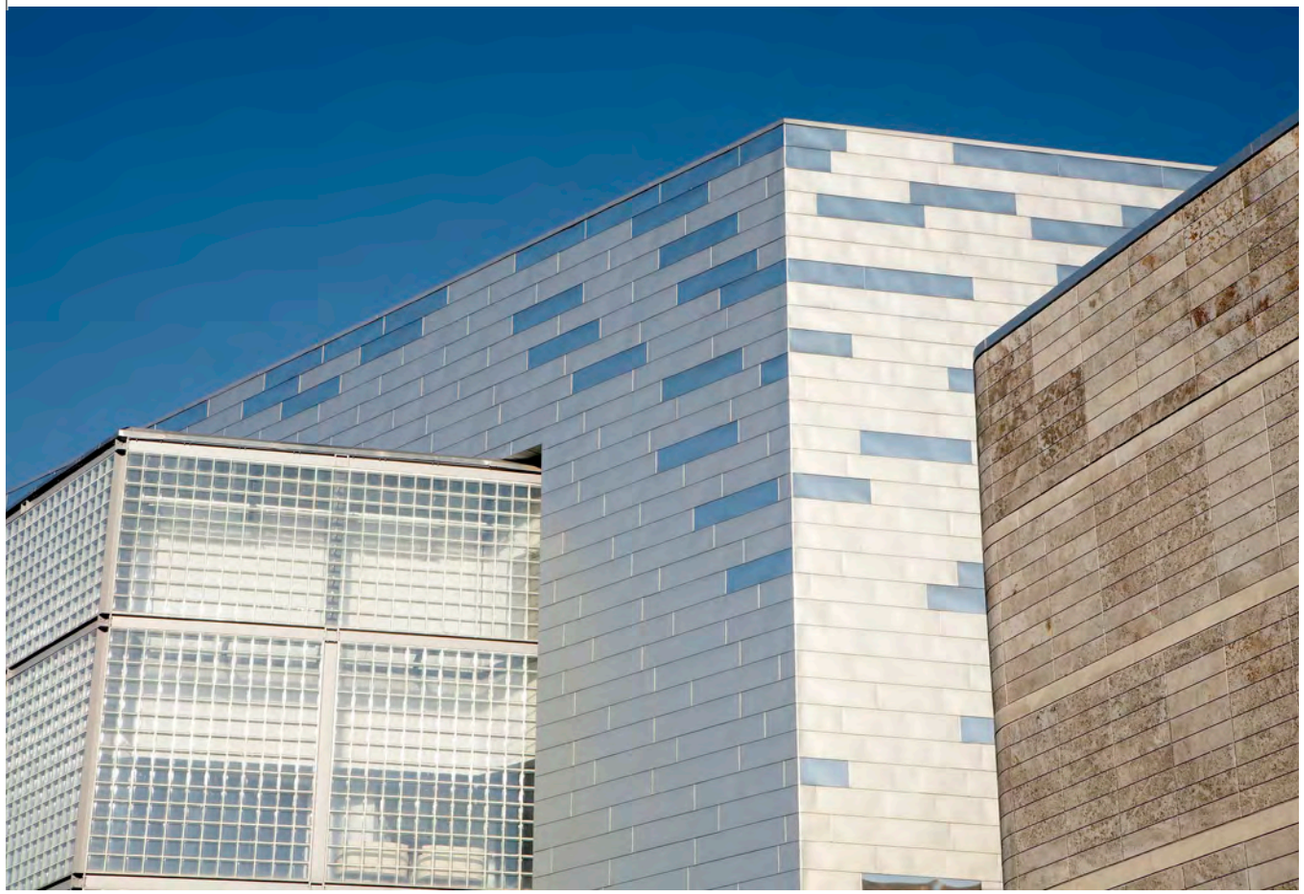




Water Street

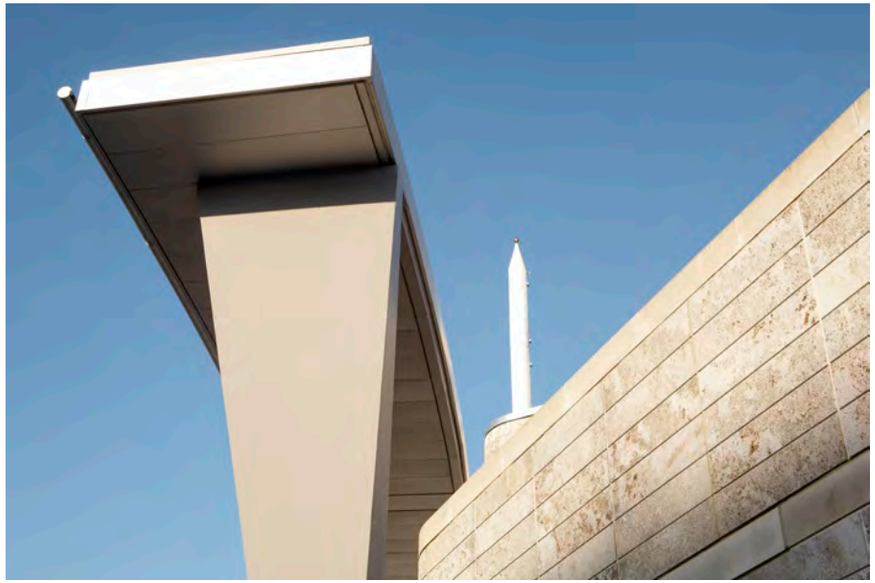


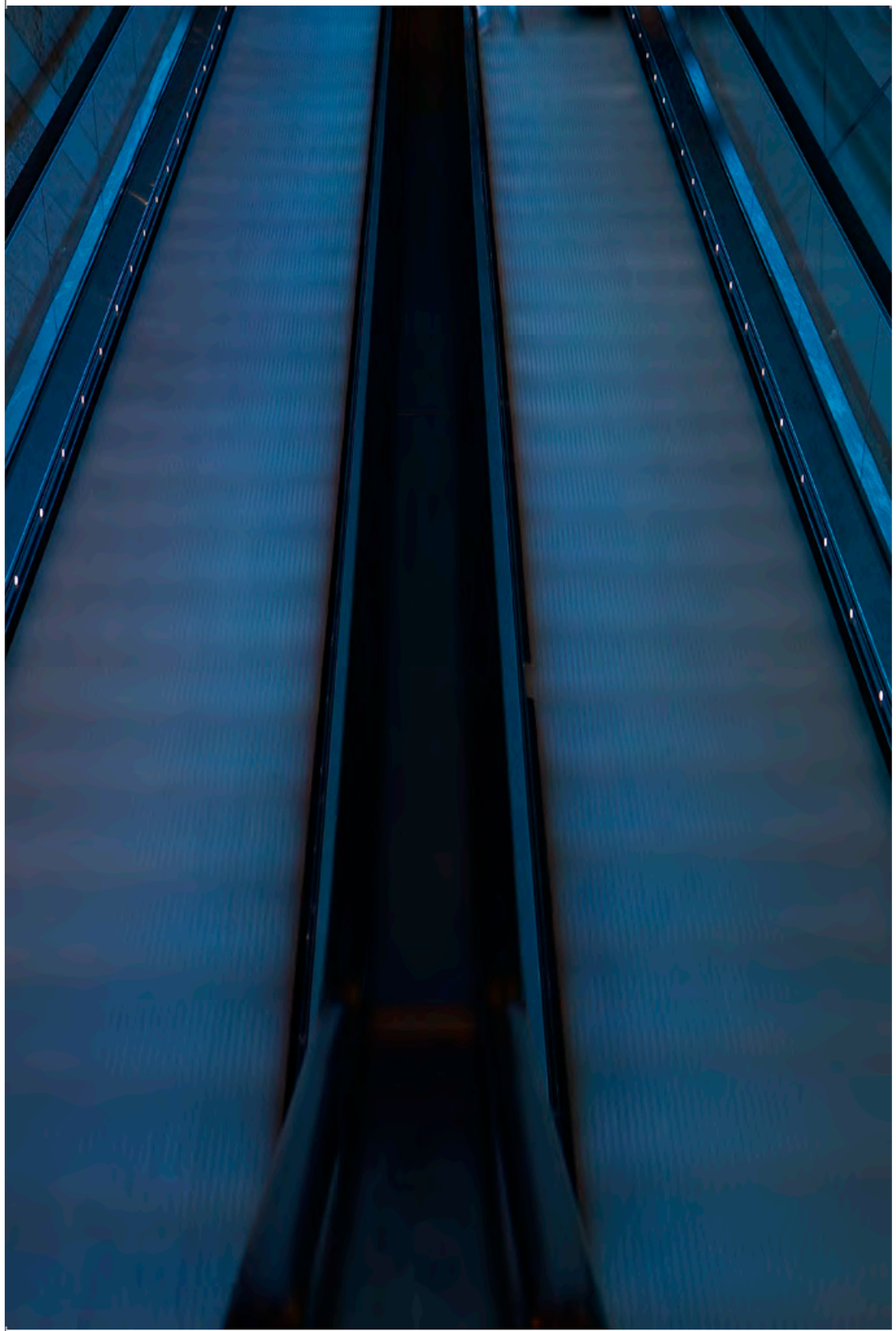
Foundation for Art & Creative Technology, Liverpool

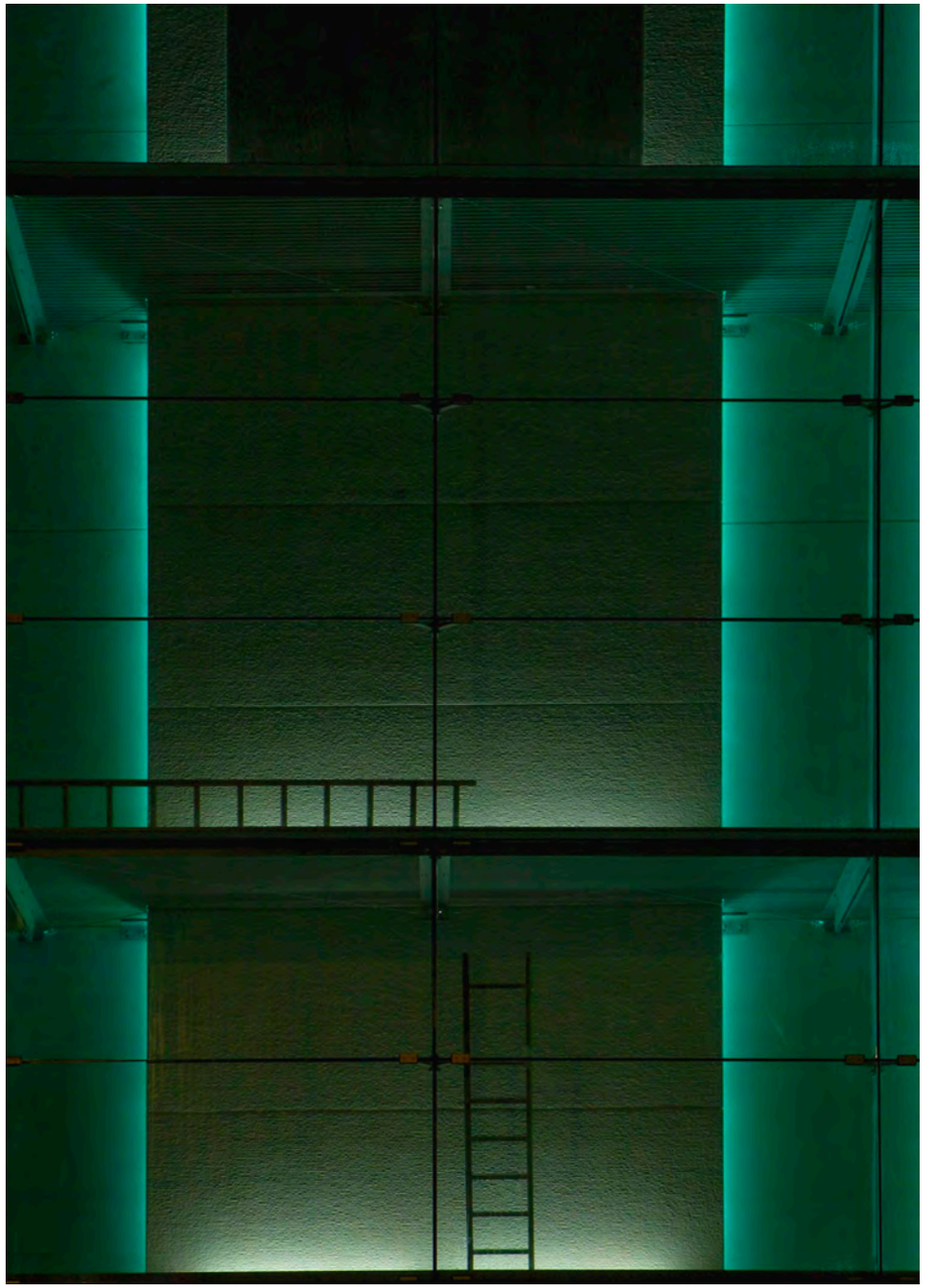


Liverpool 1

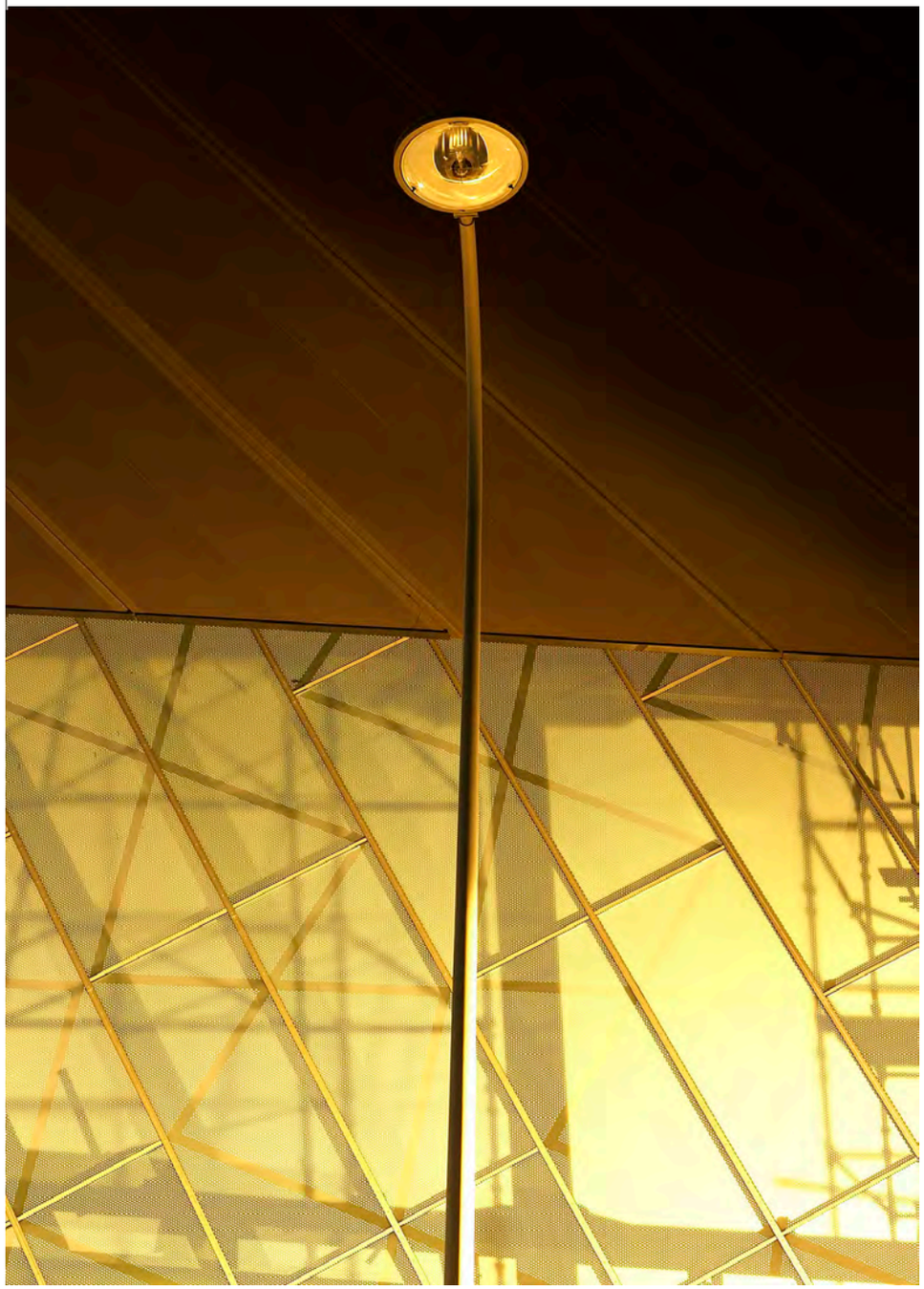








Liverpool 1



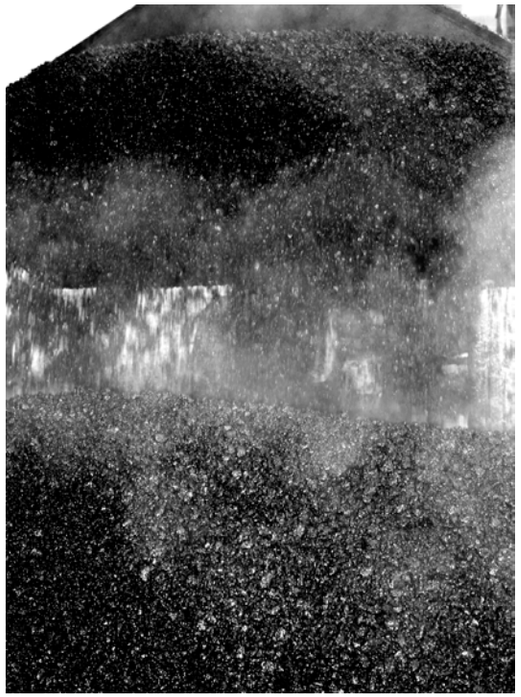
Liverpool Echo Arena



hangar



under M6 flyover



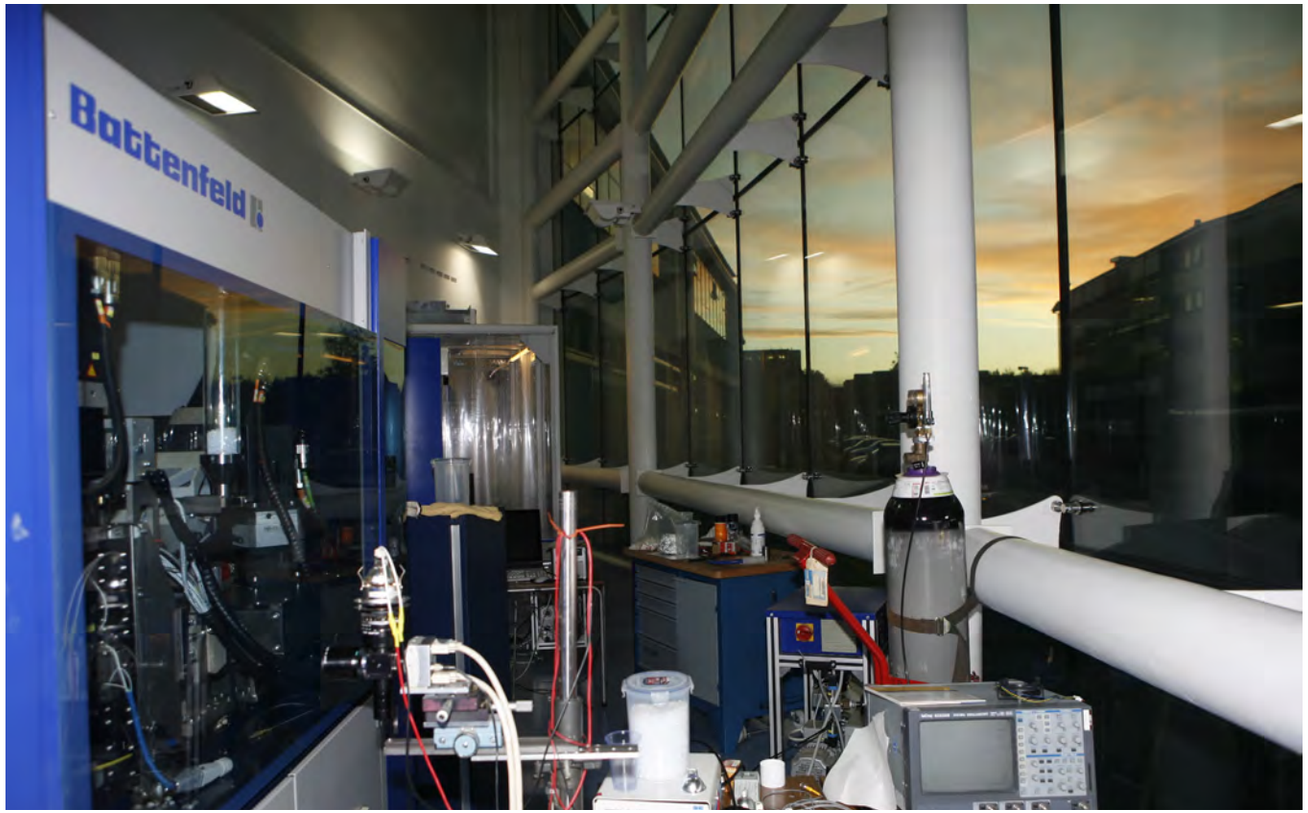


Meanwood Health Centre

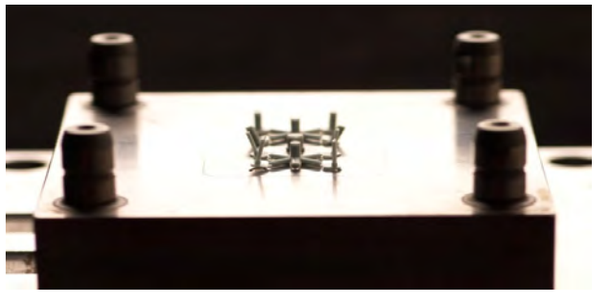


University of Bradford, Polymer IRC Laboratories

University of Bradford, Polymer IRC Laboratories



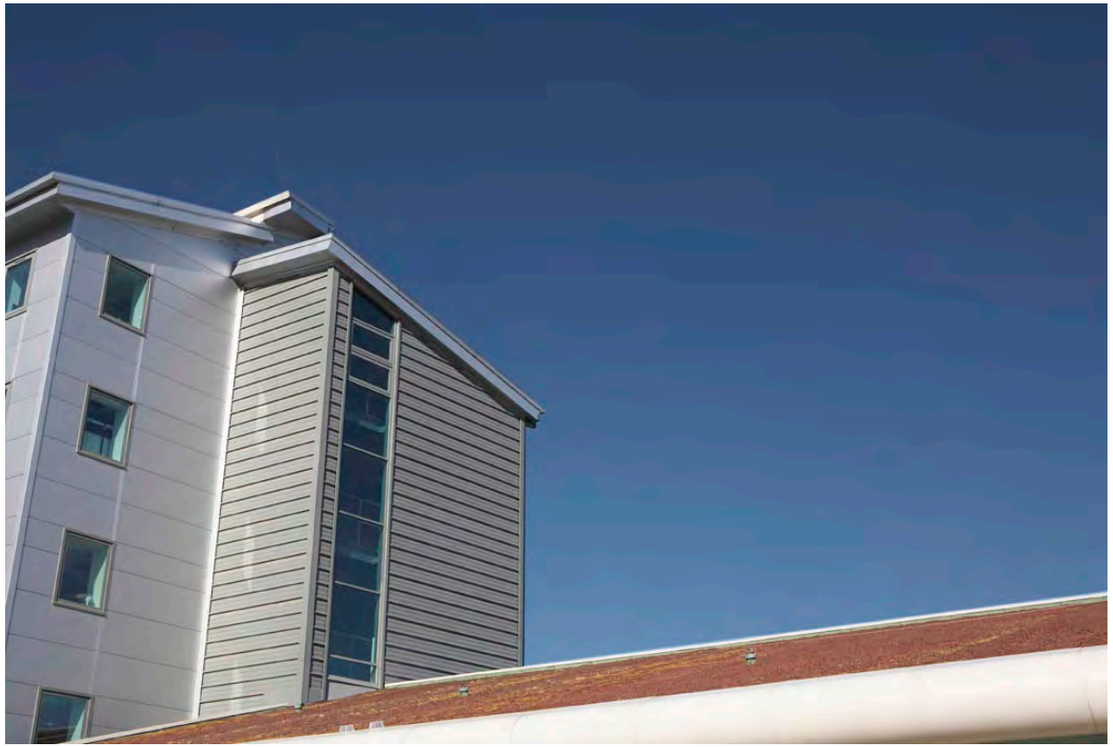


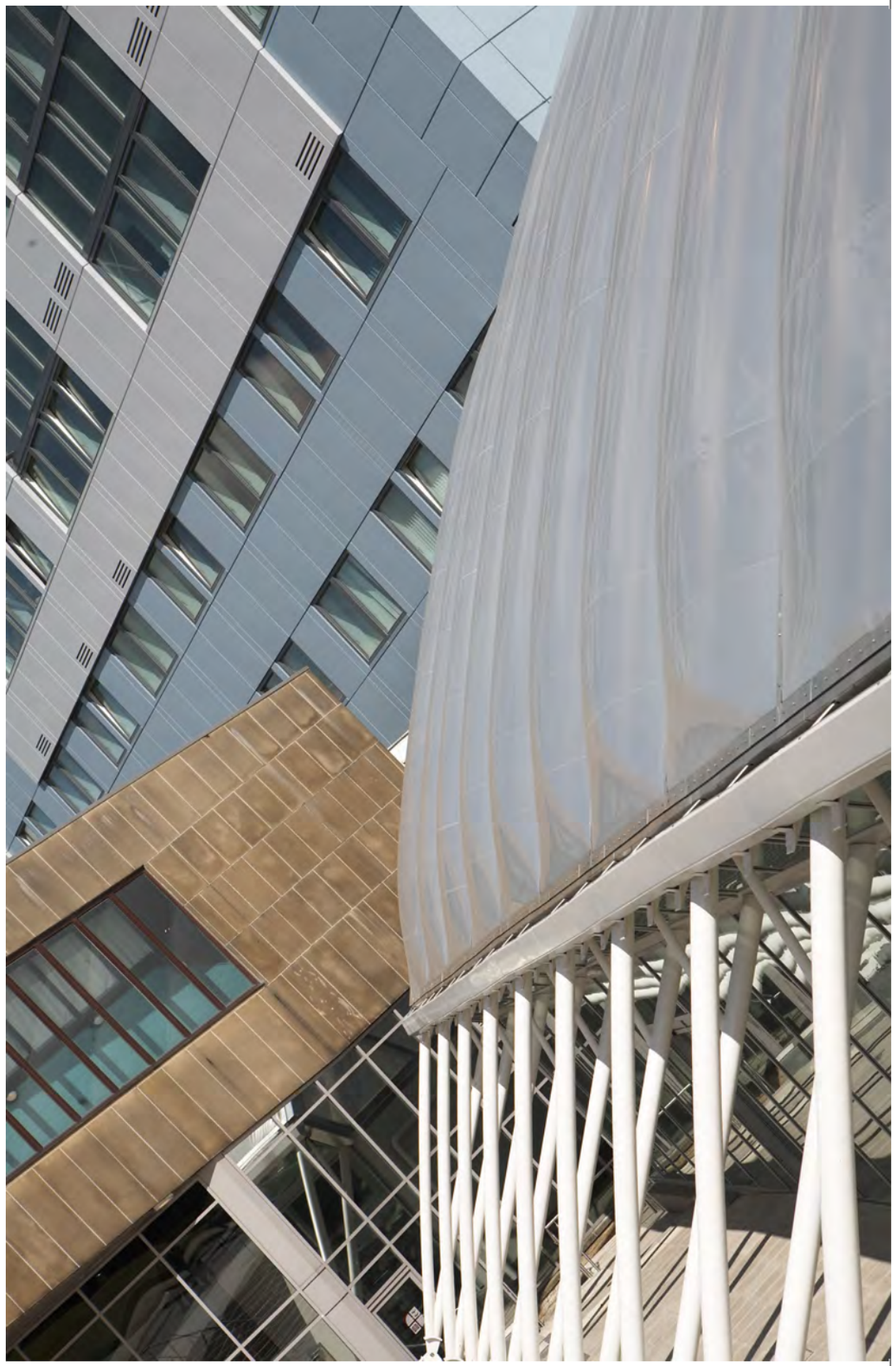


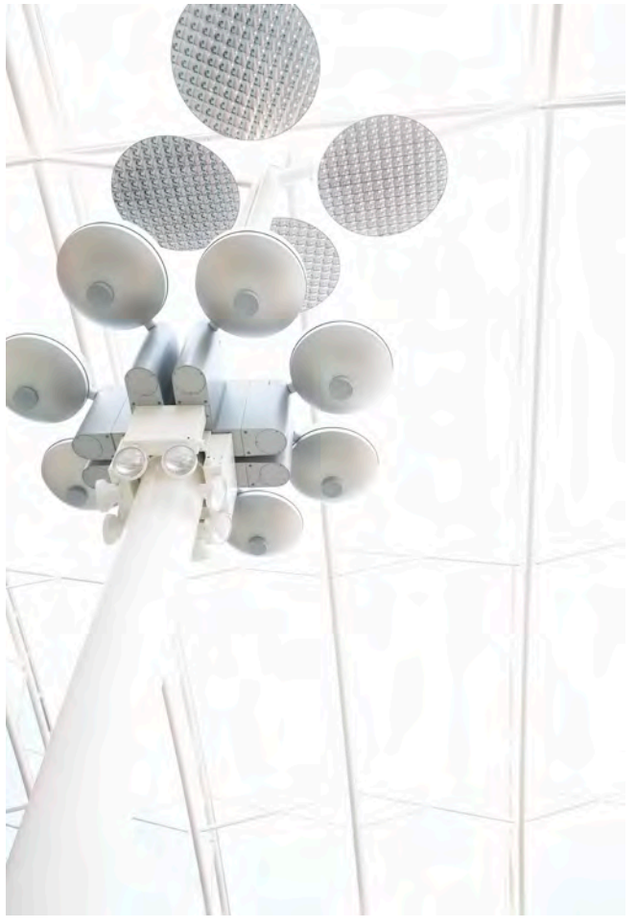












University of Bradford, Atrium and Norcroft Building

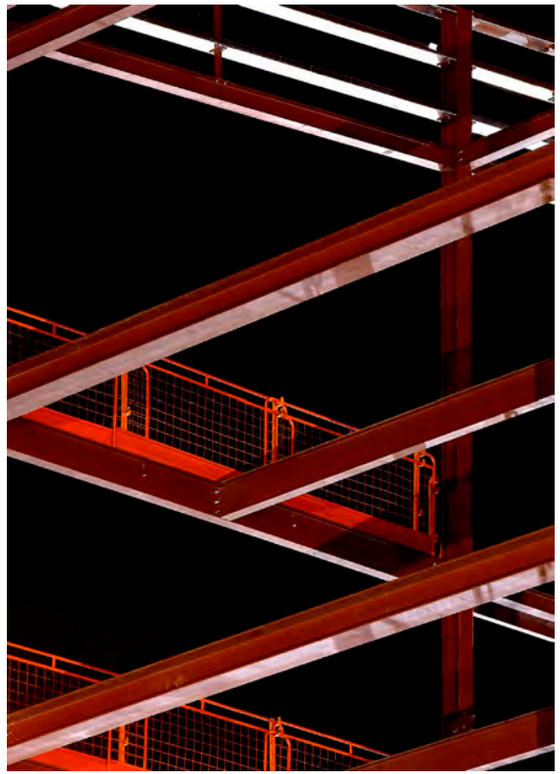




Runcorn Railway Bridge

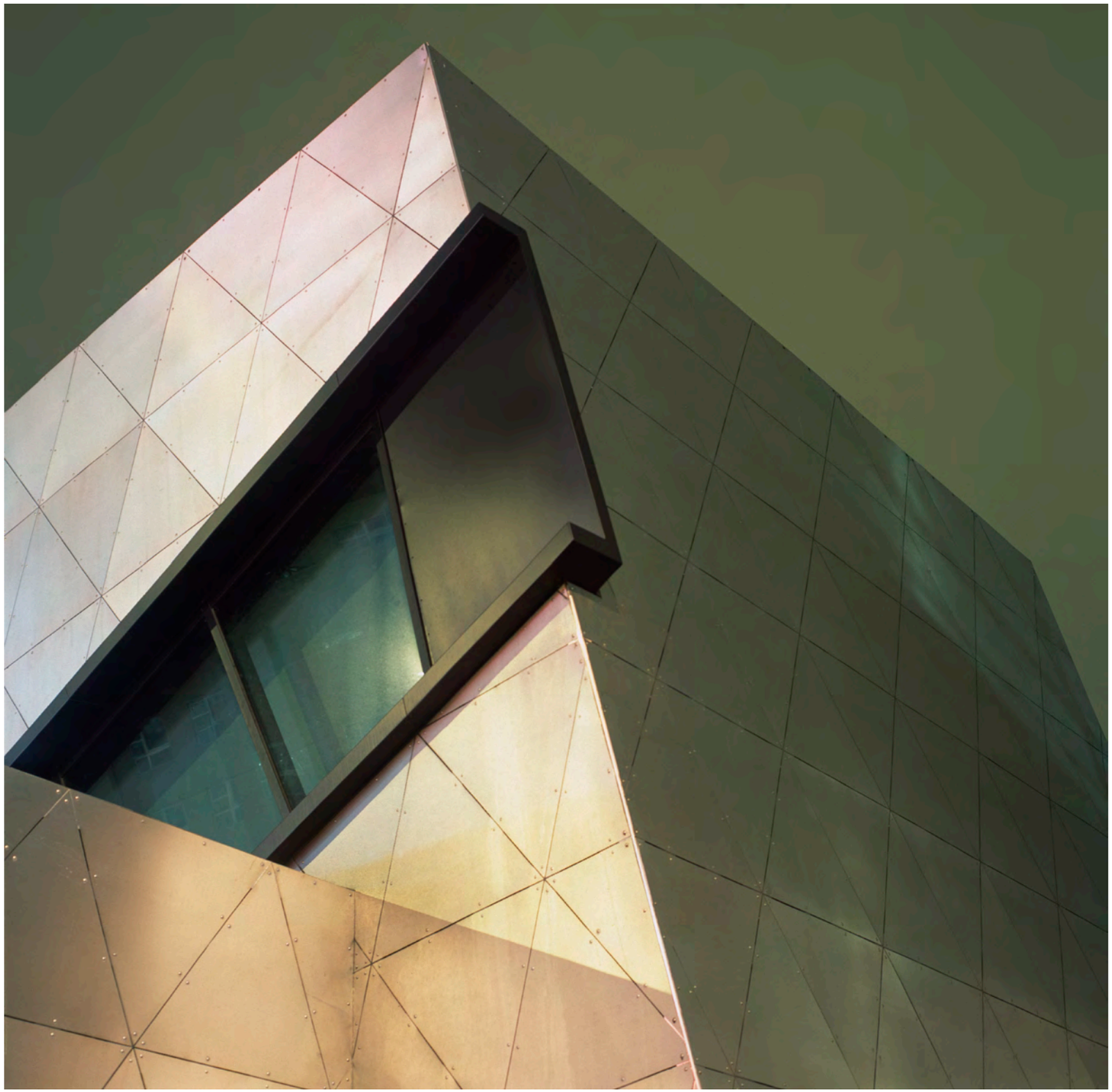


Decommissioned Airport



scaffolding





Libeskind Studio,
Berlin



Penny Lane



Penny Lane Development Trust

2. LANDSCAPE

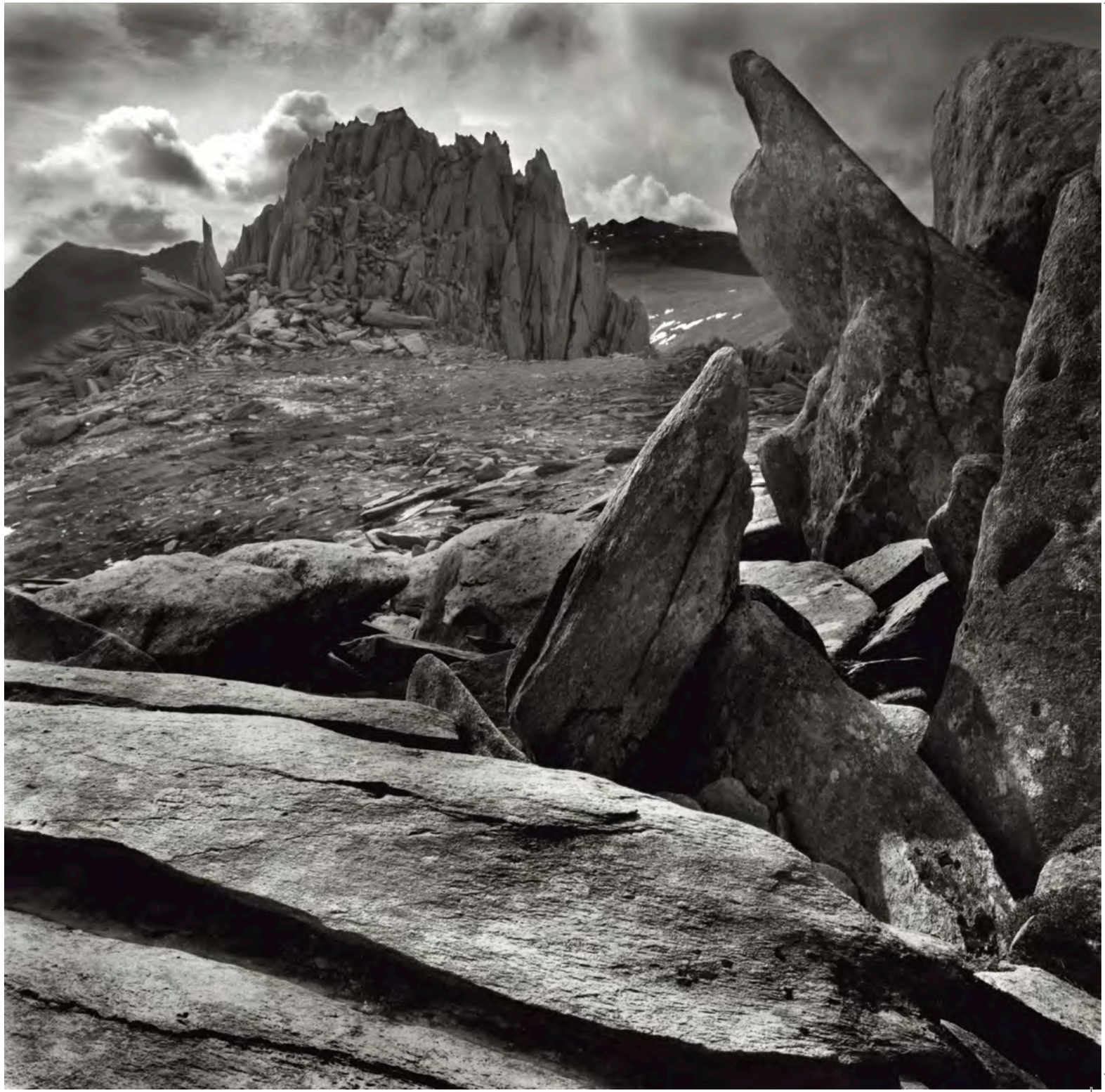
Friog,
N Wales





Great Gable, Lake District





Glyder Fawr, Snowdonia



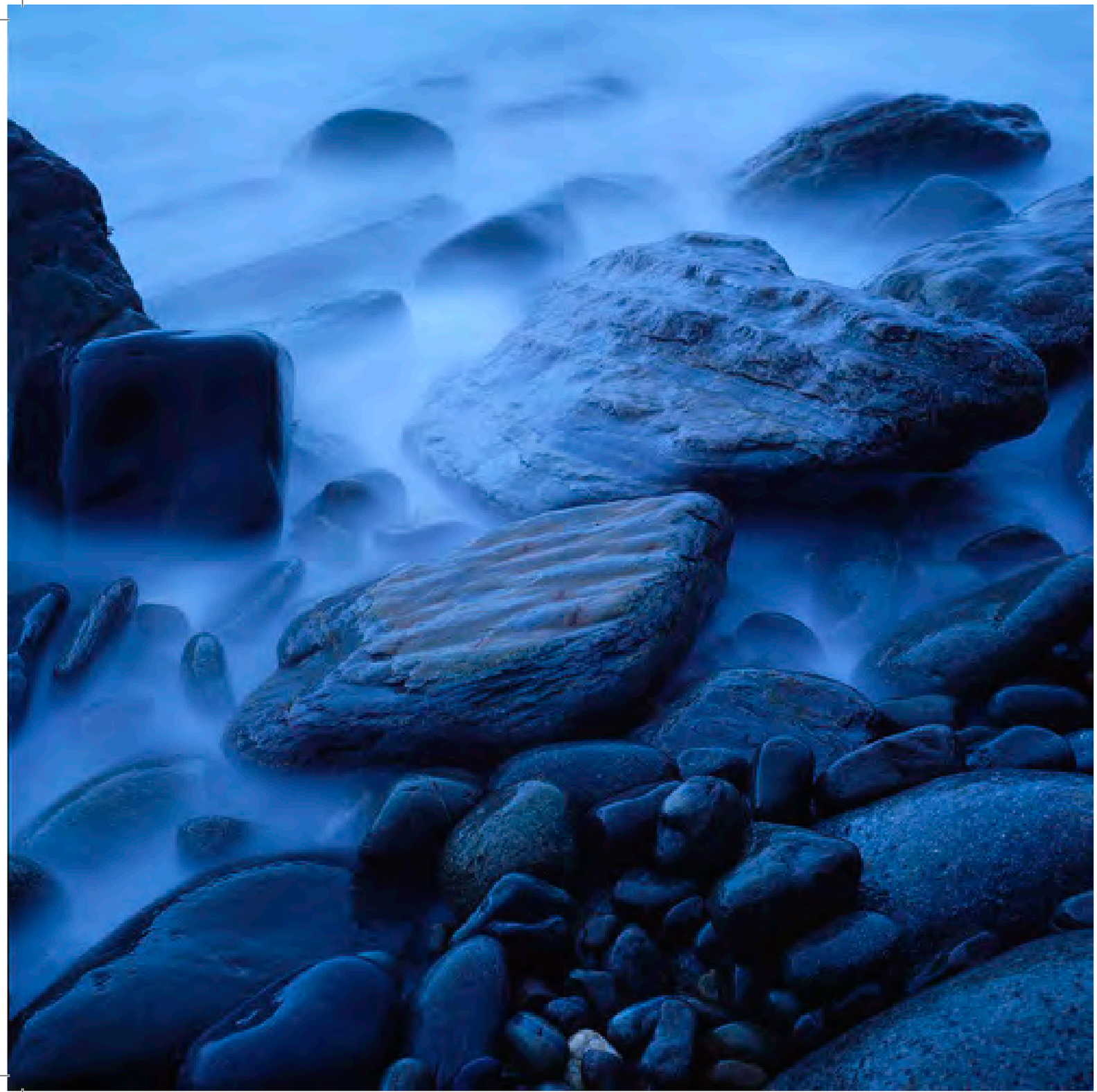
Storm damaged Mersey Ferry pontoon




Moroccan Foothills



New Brighton



Friog Beach



St Michael’s Mount



delicate arch,
USA



Crinkle Crags,
Lake District



Roseberry Topping, N Yorkshire



San Gimignano, Tuscany



River Goyt, one source of the River Mersey

3. PEOPLE



Esereme - Multiculturalism



Samuel Joseph Joyce







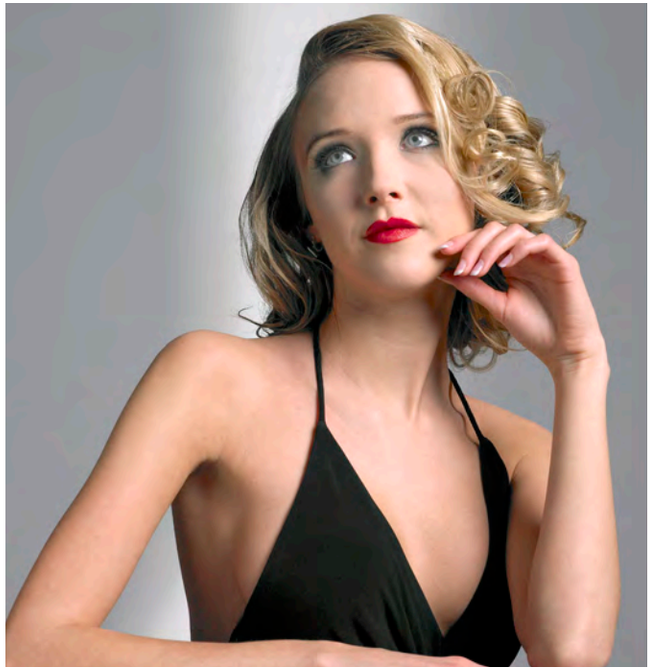










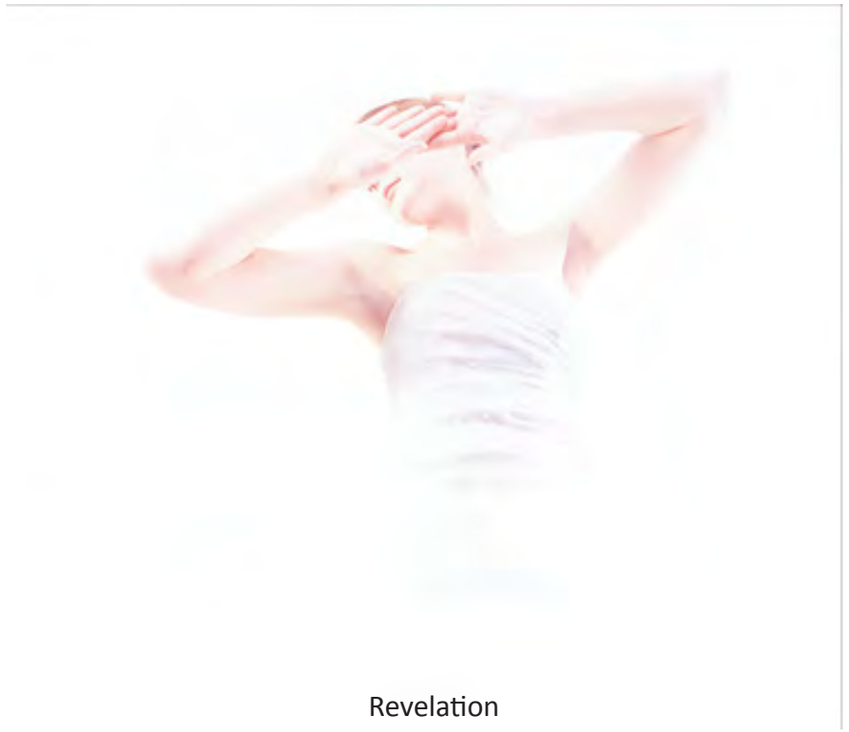




Tetleys Tea shoot



‘Second coming’

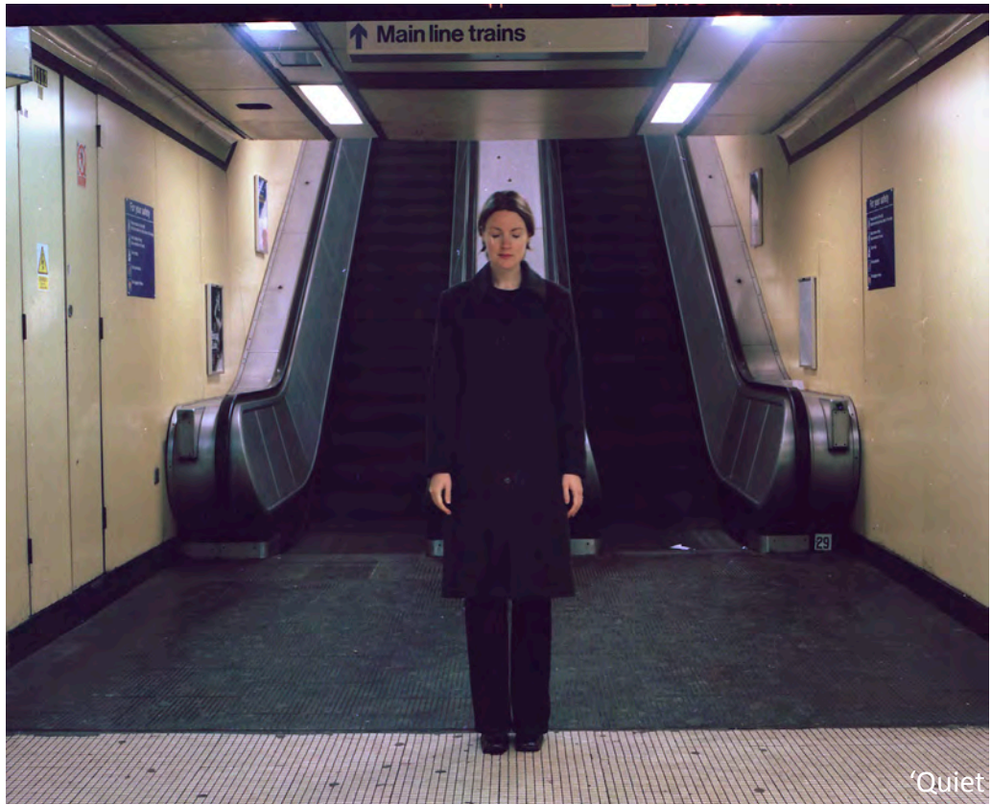


Revelation





Charlotte



‘Quiet’



Spaces’

the4points.com - questions about life and faith



















Moroccan girl, soukh and curtain





Greenbank Park

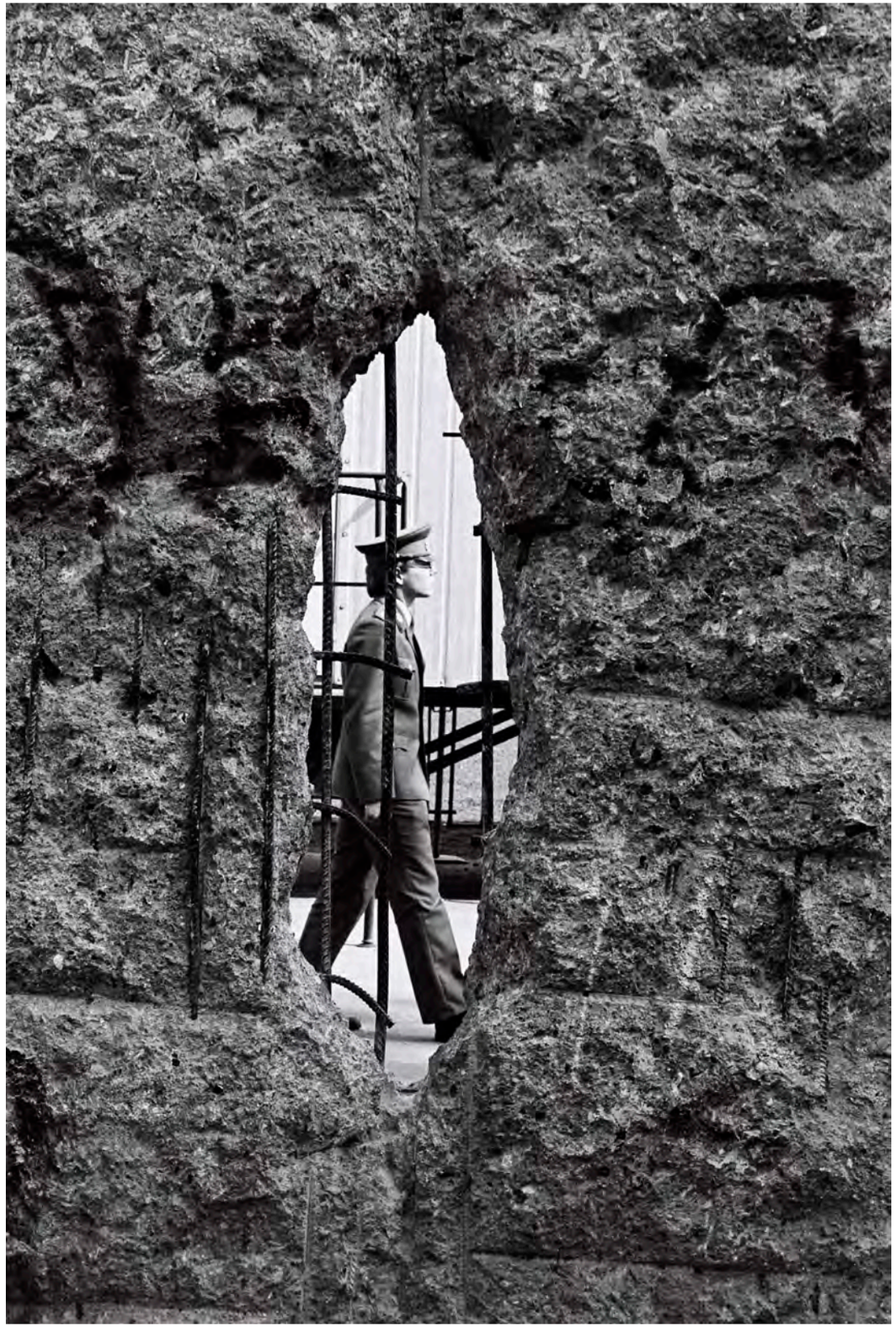


Kwik Save shopping



Coffee





Berlin Wall
April 1990



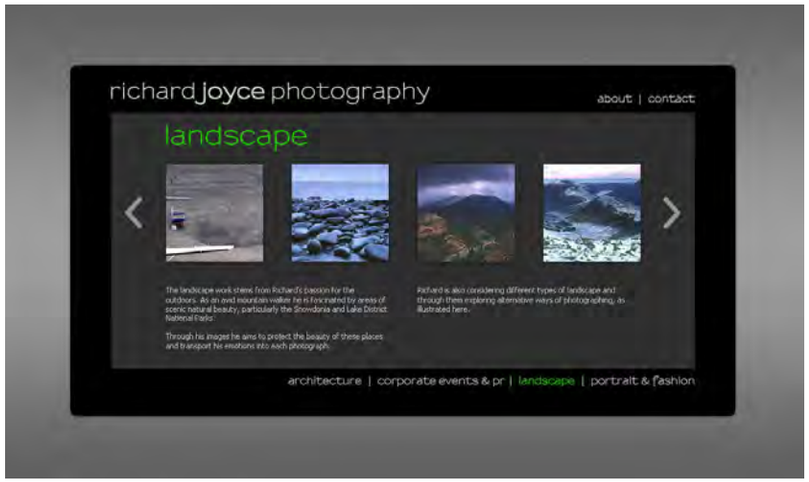
















Richard Joyce Photography web site pages

Preview Blackpool & the Fylde Photography Exhibition

The Design Innovation Centre plays host to some exciting new talent



Showcasing 21 artists in 42 photographs can't be easy — but it's a natural matter of course for the graduates of Blackpool and the Fylde's Commercial Photography degree. Aiming to use the exhibition to reflect their abilities and break into the industry, the students have each selected only two photographs to exhibit at Leeds' Design Innovation Centre.

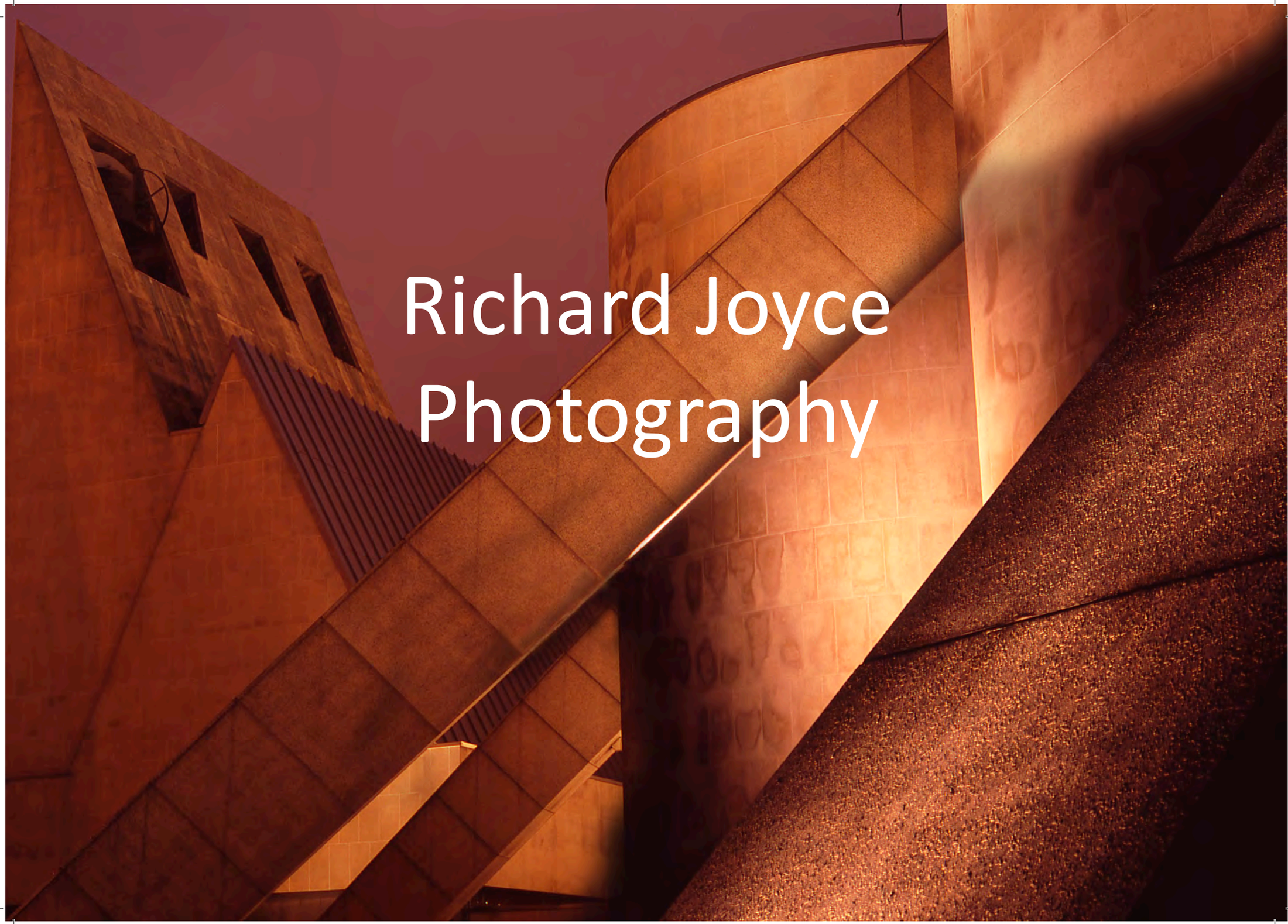
"The idea is to reflect everyone's individual approach to contemporary photography," says Richard Joyce, one of the students from the course. "So the exhibition is the product of each student's development through the degree course. There'll be different genres from fashion and portrait, still life, landscape and architecture. The course is in commercial photography so it'll reflect elements of advertising as well."

The intention, Joyce explains, is partly to challenge the way photography works and to communicate through this very contemporary art form — to experiment with what is a very commercial area. As relative beginners in the world of photography, the students hope to show just how they look at the world in a new and interesting way.

Many are hoping to go on and work as photographers' assistants in the north of England, and this event is a way of attracting them, but it's also for the public to see how the new breed of contemporary photographers see the world. If you want to find out what advertising posters and magazine shoots are going to look like in a few years' time, this could be the place to find out.

19 to 28 April, Design Innovation Centre

Swithun Cooper


Richard Joyce
Photography