

APJA NEWS

Issue 26. May 2018

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President's Message

Another successful Level 3 Licentiate Seminar was held on Sunday 17 June with eighteen attending. High quality speakers complied with the criteria presented to them as a result of feedback from previous seminars making an invaluable learning experience for the judges attending.

Following on from previous APJA News and separate notices Sunday 1 July is the AGM for our association. Taking up advice offered for this event the format for the day has been changed as itemised in the syllabus noted below. There will be a separate notice issued as well.

All members are urged to attend the AGM and pick-up some pointers about judging where presenters are offering their experiences and knowledge to help us all along our judging journey.

Paul Robinson

Syllabus 2018

Month	Date	Event 1	Event 2/Commence Times	Location	Topics	Leaders & Training Topic
July						
	Sunday 1st	Committee meeting 12:15pm	AGM & Training presentation 2pm	St. Anthony's		Adrian Smith – Starting out in Judging Jen Fawkes – PSA Judging Processes VIGEX Digital Exhibition
	Sunday 15th	Level 4 Seminar	9:00am	St. Peter's		
August						
	Sunday 12th	Committee meeting 12:15pm	General Meeting 2pm	St. Anthony's	Paul Robinson	Influence of Art upon Photography 1850 to Now
September		No Meeting				
October						
	Sunday 14th	Level 5 seminar	9:00am	St. Peter's		
Nov.						
	Sunday 11th	Committee Meeting 12.15 pm	EoY General Meeting 2pm	St. Anthony's	TBA	Portraiture
Dec.	No meeting this month					

Monthly Presenter Notes

In January Joanne Stolte presented two key themes, Portfolio Distinctions and Definitions within the Photographic Society of America (PSA). The follow-up from the last NEWS, for this edition, is about PSA Definitions and by way of introduction during general discussions with Joanne it became quite clear that judges in California (by implication throughout the USA) encourage club photographers to enter international salons. In doing so this gives club photographers confidence to enter this level of competition and help lift the quality of photography. This is something we should also be doing when quality club images are entered into local competitions.

Division Chairs within the PSA are responsible for the Definitions used in each division. The Divisions are:

- The Projected Image Division
- The Nature Division (formed in 1940)
- The Photojournalism Division (formed in 1944)
- The Photo Travel Division (formed in 1972)
- The Pictorial Print Division
- The 3D Division

The Projected Image - Definition

Projected images in separate colour and monochrome (see below for Monochrome definition) classes whether they are from digital files or slides. The subject matter is unrestricted. There may be a theme specified for some PSA-recognized PID exhibitions and the exhibition's definition of the theme should be consulted. Each class has its own Star Ratings path.

Monochrome

An image is considered to be Monochrome only if it gives the impression of having no colour (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one colour across the entire image. (For example, by Sepia, red, gold, etc.) A greyscale or multi-coloured image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot colouring does not meet the definition of monochrome and shall be classified as a Colour Work.

The Nature Division – Definition

See APJA News Issue 9 May 2016.

The Photojournalism Division – Definition

Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome.

Derivations, including infrared, are not eligible

Human Interest images depict a person or persons in an interactive, emotional, or unusual situation, excluding recreational or sports action.

Photo Travel Division - Definition

A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not appropriate. Close up pictures of people or objects must include features that provide information about the environment. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome. Other derivations, including infrared, are not permitted. All allowed adjustments must appear natural.

Pictorial Print Division - Definition

The prints may be in colour or monochrome (see above for Monochrome definition). Digital capture, film photography, desktop and darkroom processing, and commercial prints are all included in the division's activities. The content or subject matter of an image submitted to a PPD program or activity is unrestricted. There may be a theme specified for some PSA-recognized PPD exhibitions and the exhibition's definition of the theme should be consulted. The prints are divided into four classes, large colour, large monochrome, small colour, and small monochrome, each with its own Star Ratings path.

3D Division (3DD) - Definition

The content or subject matter of an image submitted to a 3DD program or activity is unrestricted. There may be a theme specified for some PSA-recognized 3DD exhibitions and the exhibition's definition of the theme should be consulted.

APJA Facts

Fourth in this series about bias is Confirmation Bias. This is when people create a hypothesis in their minds and look for ways to prove it. It is the innate tendency to seek out confirmation of our preconceived beliefs. For example, when a judge forms a distinct opinion about a portrait based on a tiny piece of information such as who is the subject of the image, before they actually see it, he or she is succumbing to confirmation bias. Other great portraits may not make it to the exhibition/acceptance list or be perceived as less competent than others because of these assumptions. Judges may decrease their chances of acknowledging great portraits due to evaluating confirmation bias.

Photographic Artist Review

Continuing our series about Australian portrait photographers, Jacqueline Mitelman (b. 1952) is amongst our great portrait photographers.

Jacqueline was born in Scotland, but apart from a few years in France she has lived in Melbourne all her life. She studied at Prahran College in the mid-1970s under Athol Shmith, Paul Cox and John Cato. Since then she has worked as a freelance photographer specialising in portraiture. Her work has appeared in Australia and internationally in magazines and newspapers, on CD and book covers and on theatre and music posters; her wide-ranging commissions have given rise to a considerable collection of portraits of culturally significant Australians. Mitelman won the National Photographic Portrait Prize in 2011 with 'Miss Alesandra'. The National Portrait Gallery owns fourteen portraits by her and other works are also held by the National Library, the National Gallery of Victoria, the Museum of Modern Art at Heide and the Tasmanian Museum and Art Gallery.

She has a published book of portraits in B&W window lit from the 1970's and can be easily accessed on the Internet where there are interviews and galleries of her portraits.



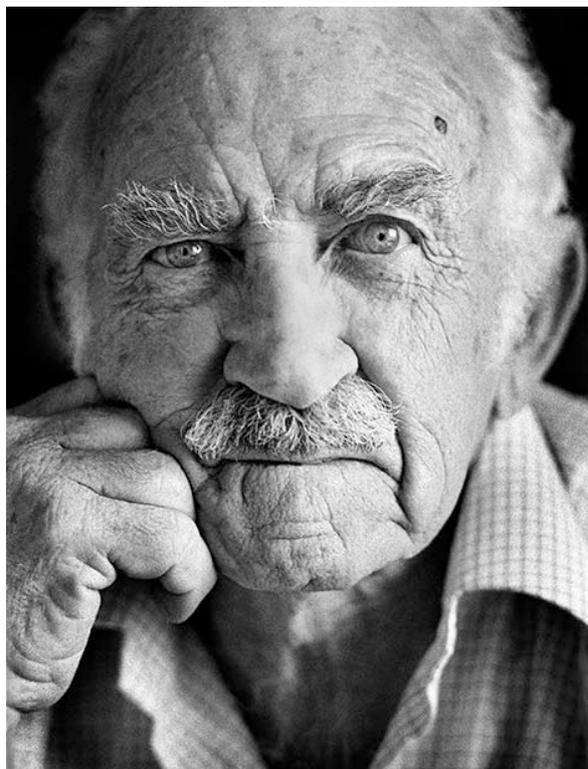
Jacqueline Mitelman



Albert Tucker



Miss Alesandra



Xavier Herbert

Current Photography Exhibitions

Victoria

Centre for Contemporary Photography, 404 George St., Fitzroy T: (03) 9417 1549.

Exhibitions Friday 8 June — Sunday 15 July Opening Thursday 7 June

Gallery 1 Olga Bennett *Untitled_ccp_archive.jpg*

Gallery 2 Rod McNicol Portraits from my Village

Gallery 3 Kristian Haggblom Tsuka

Gallery 4 Emma Hamilton Indirect Image

The Town Hall Gallery, 360 Burwood Rd., Hawthorn.

Saturday 12 May to Sunday 1 July

DEEPER DARKER BRIGHTER is a creative response to an astrophysics program that is searching for the fastest explosions in the universe. The artists, present for real-time space observations, were stimulated by bombardments of astronomical imagery, data and technology that inspired these new bodies of work.

The exhibition offers an immersive and stimulating space wherein fresh awareness of the cosmos and science is mediated via aesthetic and conceptual means.

Monash Gallery of Art, 860 Ferntree Gully Rd, Wheelers Hill. T: (03) 8544 0500

Current till 15 July TOPshots 2017-18: celebrating emerging artist

New South Wales

National Library of Australia, Parkes Place, Canberra ACT 2600

T: (02) 6262 1111

Deeds Not Words: Women's Suffrage in Britain

6 February 2018 to 19 August 2018, 10.00am-5.00pm

Also

1968: Changing Times from 1 March till 12 Aug 18.

Queensland

Museum of Brisbane, Level 3, Brisbane City Hall, King George Square, Brisbane City. Telephone: 07 3339 0800

Perspectives of Brisbane currently on permanent display.

South Australia

The Centre for Creative Photography, Light Gallery, 138 Richmond Rd, Marleston SA 5033 T: (08) 8354 0839

Western Australia

Perth Centre for Contemporary Photography, 436 Hay Street, Subiaco.
JUL7 Back to the darkroom: A Chemigram workshop by Chris Bowes.

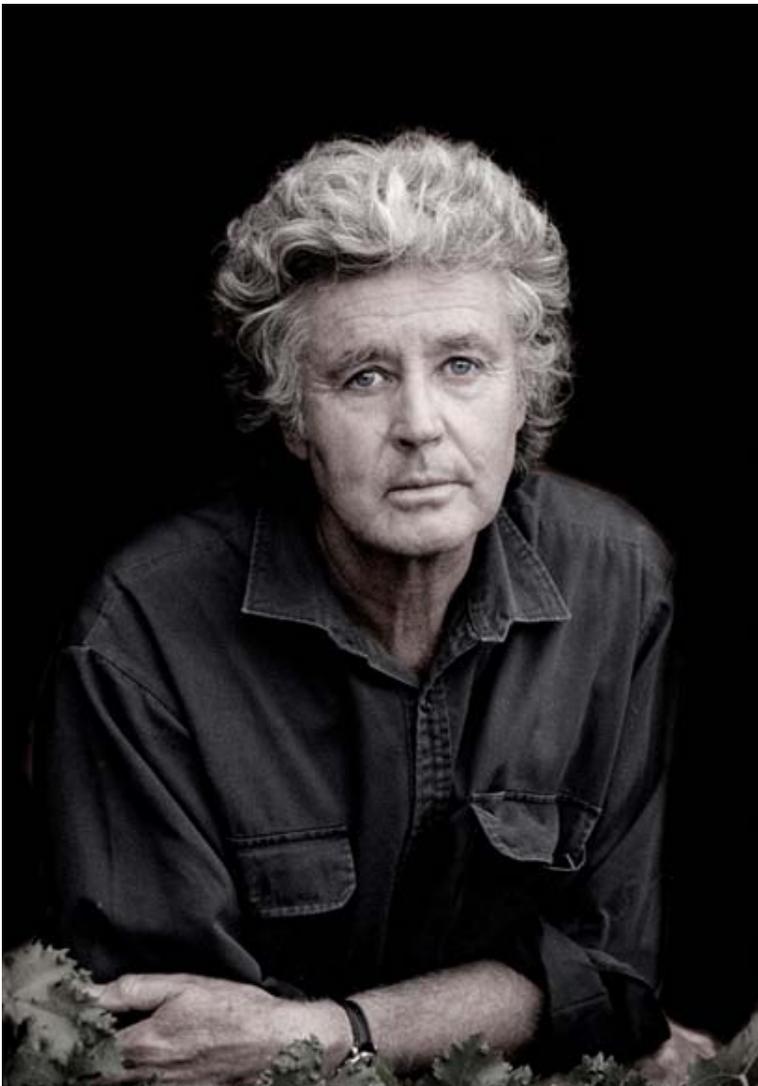
Tasmania

John Temple Gallery, 103 Meander Valley Rd, Westbury TAS 7303

T: (03) 6393 1666

The Tasmanian Landscape – Current

Wild Island Tasmania 33 Salamanca Pl, Battery Point TAS 7004 T: (03) 6224 0220



Portrait by Jacqueline Mitelman

