

# APJA NEWS

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## *Editorial Opinion*

Struggling with the timeline for commenting upon images in competitions? Let's have a look at how to meet the timeline with any given number of images in an evening's competitions. First, if there are 100 images, the start time is 8pm and the club wants the competitions over by 9:30pm, then there is less than one minute upon which to comment per photograph. Second, at the outset establish what time the club wants the commentary to cease - the timeline just suggested is not unusual. Third, ask the club secretary or someone else to write down notes about relevant comments you are making during the evening. Third, take into account print presentation (prints placed on a stand one at a time) and changeover to projection equipment then overall one may have only 45 to 50secs per image to make pertinent points. This looks like a challenge but it is not insurmountable.

A judging strategy, amongst many that can be actioned, can be:

1. Opening remarks -
  - 1.1. All images are appropriately sharp/unsharp and has been achieved. (Where it appears not to be under control then only comment upon this by exception in the actual competition).
  - 1.2 Similarly, the opening comment can be about exposure and mounts/presentation. (Make comment upon the exceptions).
  - 1.3 Opening remarks quickly removes boring repetition from commentary during the evening where more relevant comments are needed.
2. Monitoring the timeline
  - 2.1 Get someone you know in the club, otherwise the entries steward, to keep track of time for you. If taking too long then get them to let you know how you are going between competition sections. Sometimes you may be so familiar with the people in the club that referencing timelines can be more open and becomes part of the fun of the repartee of commentary.
  - 2.2 At the end of each section quickly check your watch to see how you are going.

### 3. Things that slow down the commentary

3.1 Comfort or control freak? If pieces of paper (often pre-written notes about images), scoresheets, pointers, projector controls, spectacles, glass of water and croppers are being juggled by the judge then 'Murphy's Law' will catch up - before you know it an extra uncomfortable hour is being experienced by all. Offload all but the barest necessities - pointer and croppers. Turn it into a team effort with those in the club - someone else can drive the projector and call out titles and scores (you saying 'next' is easy).

3.2 Clean, concise and clearly spoken commentary directed towards the audience rather than the images works best.

### 4. Fifty seconds of commentary

4.1 Every picture deserves a positive commentary - the worst image ever made should encourage this; at the very least refer the maker to similar works by a well known photographer, painter or sculptor from which they can draw inspiration.

4.2 Fifty seconds with which to teach.

Not all these points need to be covered in every image and like Sherlock Holmes we are responding to images intellectually, emotionally, psychologically, physiologically/sensorially and culturally all at once.

4.3 The key points to keep in mind (Called the DIET) are to:

- Describe the appearance of pictures in their wholeness; not what everyone can obviously see but what you may notice in its underlying structure, design element, important detail or symbolism.
- Interpret content (visual, mood, feeling, spiritual, emotion, intent and communication values);
- Evaluate the image's aesthetic content through useful analysis that may also offer suggestions for improvement (couched in language about the challenges for improvement);
- Theorize about the intent of an image;

4.4 Also keeping in mind the other "To Do" list:

- To see trends as they unfold, for example, images that have been 'tweaked' to seek approval or for positive new styles;
- To direct novice photographers in the craft of photography;
- To make observations about the technical aspects of images;
- To inspire photographers by referring them to other photographic works from which they may learn;

- To enrich photography by drawing upon the range of current and historic imagery, from ancient rock art to advertising, from cinema to comics, from glass plates to pixels, to evaluate what people are viewing;
- To make decisions about competitions - these are your findings.

Not all of these points are covered for every image presented for judging and mostly a single word in the commentary would be adequate for some points.

### ***Gallery Competitions***

The following Australian galleries offer prizes that are open to amateur and professional photographers - check their websites:  
 Bowness Prize - MGA; Doug Moran National Photographic Portrait Prize and the Moran Contemporary Photographic Prize; Iris Awards - Perth Centre for Photography; Maggie Diaz Prize for Women Photographers; National Portrait Gallery Canberra; Olive Cotton Portrait Award; Proify 2015; Taylor Wessing Photographic Portrait Prize and The Fremantle International Portrait Prize.

### ***Press Clippings***

On Sunday 19 July the APJA held its first AGM. The new committee comprises:

|                   |                       |
|-------------------|-----------------------|
| Zommers, Alfred   | Honours               |
| Zommers, Margaret | Secretary             |
| Teague, Mark      | Marketing & Publicity |
| Sloane, Rob       | Assistant Secretary   |
| Gibson, Gerry     | Librarian-Curator     |
| Cork, Ron         | General Committee     |
| Leong, Tuck       | General Committee     |
| Rolf, Ian         | Honorary Trainer      |
| Mullane, Mary     | General Committee     |
| Robinson, Paul    | President             |
| Speed, Ron        | Vice-president        |
| Kewley, Peter     | Treasurer             |
| Jenni Tanner      | Training Director     |

Welcome to the new committee and we are all looking forward to a successful year ahead. To the outgoing committee special thanks for the tireless efforts in setting up of the association.

Training, finances and the website are high on the committee's agenda for the next twelve months. Speakers have been arranged for the Intern Seminar on 4 October, more about this and other developments (such as the feedback form) in the next newsletter.

## ***APJA Syllabus***

17th Aug: Monday - Committee Meeting at 8pm

20th Sept: Sunday 1pm (Ron Cork presentation)

4th Oct: Sunday Intern Seminar at St. Peter's Hall (Caulfield Photographic Society Meeting Room)

12th Oct: Monday - Committee Meeting at 8pm

8th Nov: Sunday - Beginners Introduction to Judging Course at St. Peter's Hall (TBC)

15th November: Sunday 1pm (Re-scheduled to 8 Nov 2015 in conjunction with the Beginners Course) (APJA volunteer speaker needed)

## ***APJA Facts***

In Newsletter No. 3 (July 2015) astrophotographer Jerry Lodriguss was introduced regarding his article (further partly reproduced here) concerning **Ethics and Aesthetics**.

Jerry, additionally considered the myths of objective reality and absolute truth where the fundamental fact, usually forgotten, is that when we take a picture we do not make a perfectly objective recording of reality. What we make is an interpretation of reality.

Another problem in the "accurate" recording of nature is inherent in the choice of technology used by a photographer. Do you prefer Kodachrome or Velvia color film? Take your pick. Which particular Canon digital picture style do you like: Standard, Portrait, Landscape, Neutral, Faithful, or Monochrome? Which is a "true" recording of nature? None of these are. Each is an *interpretation* of nature. There is no film or digital camera that perfectly and accurately records nature even on this simple level.

It is also a fact that colour is created in the mind of the observer. It is not a physical property of objects in the world, just as pain is not a physical property of the foot ball that hits you in the head. Another way that still photography departs from reality is that it "freezes" time. We experience reality as a continuous stream while we are conscious. Motion video mimics this, but traditional still photography does not.

Photographers interpret what they see in a myriad of ways. The choice of lens by focal length and working f/stop alter spatial relationships between objects in the frame. The choice of location and focal length changes the very content of the picture. The choice of when to trip the shutter freezes a particular moment in a fluid and continuously changing time stream.

The real world is not recorded with strict objectivity in photographs because they are taken by human photographers who exercise editorial judgments in the taking of the photo, which includes the personal preferences, aesthetics, prejudices, intentions and philosophies of the photographer who takes the image. (To be continued next newsletter)

### ***Photographic Artist Review***

In issue N0. 3 Chin-San Long from China was featured - this month it is Mohammad Reza Domiri Ganji born on 7 Dec 1990 in Tehran and lives in the northern city of Babol, Iran. He commenced photography as a 19y.o. and majored in physics; interested in panoramic and architectural photography, his learning about photography came from talking to other photographers, sharing his images (and receiving feedback) as well as watching tutorials on the internet. Most of his images cover very wide angle views (entire building in one image) often carried out in High Dynamic Range; he has spent a lot of time learning light capture (is a very special element in his work) and editing in images. On a second level of importance he emphasizes repetition, symmetry and fine colour tones.

He attempts to illustrate stunning features of buildings along with their details from an artistic standpoint. His recent collection "Historic Persian, Islamic monuments and Temples" has been exhibited and seen worldwide. Some of his awards Include:

Shortlisted in the panoramic section of Sony World Photography Awards for 2014 and 2015, third place in Kolor Panobook awards 2104, best overall HDR Image in environment section of Epsom Pano Awards 2014, bronze medal in Khayyam International Photography Awards 2014. He has featured on more than 11 Television programs around the world, hundreds of websites and at least 26 photography magazines around the planet including National Geographic.



Mohammad Reza Domiri Ganji ,



### ***Current Photography Exhibitions***

There are several photographic and mixed media exhibitions currently showing:

**Gallery:** Strange Neighbour 395 Gore St Fitzroy

Current till 15 Aug

Exhibition: A Sinister Beauty

Sculpture, ceramics and photography about 'states of emergency' interpretations in the environment.

**Gallery:** Centre for Contemporary Photography 404 George St Fitzroy

Masterclass: Ideas to Exhibition presented by Christopher Koller

2 x sessions 10 am to 4pm Sat 1 Aug & Sunday 2 Aug

Cost: \$465 + GST

**Gallery:** Counihan Gallery 233 Sydney Rd Brunswick (Free entry)

Exhibition: Sky Lab: Lines of Sight and Forces of Attraction exhibition

Asking about the way we receive and interpret cosmic signs in our everyday world. Features the work of Dan Armstrong, Magda Cebokli, Lesley Duxbury, Harry Nankin, Sam Leach, Felicity Spear, Tarja Trygg, Nancy Henry Ripijingimp and curated by Felicity Spear

Exhibition Friday 31 July to Sunday 30 August 2015

**Opening: Thursday 30 July, 6 - 8 pm**

**Artist talks: Saturday 8 August, 2.30 pm**

'Sky Lab: Lines of Sight and Forces of Attraction' focuses on knowledge about space and the sky. The artists pose questions about the way we receive and interpret cosmic signs in our everyday world and search for relationships between earth and sky. They take us into the history and properties of the lens and telescope, time lapse photography, the virtual worlds of imaging technologies, the shared ground of abstraction with mathematics and science, mapping non-visible space, and fictional worlds. These thought provoking works draw upon ideas and technologies associated with the production and use of light, the medium which connects us to the universe.

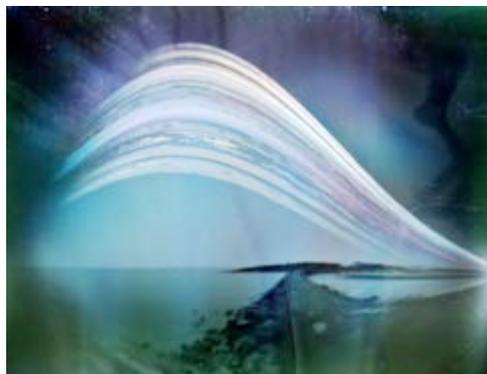


Image by Tarja Trygg 'The Sun Paths over a small island Uunisaari in front of Helsinki, Summer 2014'  
Lens-less pinhole photography, solargraphy

## Event details

***Date:***

Friday 31 July 2015 to Sunday 30 August 2015

***Time:***

Counihan Gallery In Brunswick opening hours: Wednesday to Saturday 11 am - 5 pm  
Sunday 1 pm - 5 pm

***Location:***

233 Sydney Road (inside Brunswick Town Hall), Brunswick

***Cost:***

Entry is free

***Public transport:***

Sydney Road tram, route 19, stop number 21 at Dawson Street and Sydney Road intersection.

Jewell and Brunswick train stations on Upfield line are 10 minutes walk.

Bus routes 504, 506, 508 and 509 have stops on nearby streets off Sydney Road.

Upfield bike path is five minutes ride, exit at Dawson Street.

## **Ballarat International Biennale**

22 August to 20 September

- Volunteer Registrations open now
- Professional Workshops
- Film program
- 18 Speakers

Website information: <http://ballaratfoto.org/>

## **Hamer Hall, Arts Centre, St. Kilda Rd., Melbourne**

Wildlife Photographer of the Year 2008, Steve Winter, is presenting at 8pm on Friday, 31 July. "Life on the wild side" is an illustrated presentation by this prestigious photographer who works for National Geographic amongst many other publications. Tickets from \$39. Contact details: 1300 182 183 or [artscentremelbourne.com.au](http://artscentremelbourne.com.au)