

APJA NEWS

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Editorial Opinion

The first APJA Intern Seminar was conducted on Sunday 4 October with special guest speakers from the photography faculty of Deakin University making presentations, Alison Bennet ('Contemporary Photography') and Ross Coulter ('Aesthetics in Photography'). Other presentations were by Margaret Zommers ('What Judges Look For') and Paul Robinson ('The Future of Photography'). The seminar aimed at expanding the understanding of photography by participants so that when judges meet the unfamiliar they will have the knowledge to address the quality of the images concerned.

'Contemporary Photography' set the scene for the day by noting the various ways image making is expanding as a result of technological changes currently being experienced. It covered Giffs, scanning, themes, glitches, 3D and Aurasma applications, internet art, augmented reality and photo stitching as well as making the point that technology is changing the face of photography by blurring the lines between the still and the moving image. Reference was made to Evan Roth (Ideas worth spreading), Joe Hamilton, Rollin Leonard, Lee Griggs, Geoffrey Batchen and Daniel Rubenstein (21st Century Photography) as practitioners at the coal face of contemporary photography. These photographers are worth checking on the internet.

'Aesthetics in Photography' covered the intersection of art and photography. A number of definitions about aesthetics were noted (Some can be found in 'Judging Photographs') with the historical reference to photography liberating painting and now is technology liberating photography? A point being made that the reality of photography is currently being redefined and we need to be open to these changes. Reference was made to the work of Geoff Dwyer about new ways of using images (recycle/reuse - artistry in the selection) and where do images sit in the archive of photography. During the follow-up debate for this session the point was made that when assessing images it is

worthwhile making reference to historical precedents as a way of informing photographers about ways they can evolve their skills. See also the work of Lewis Baltz, Martin Creed and John Cage as noted in the presentation.

Further debate consisted of the idea of challenging the conventional, engage people and be aware that perceptions change. A worthwhile reference was made to a Youtube recording "Is Photography Over?", a conference conducted by the San Francisco Museum of Modern Art.

Check it out.

'What Judges Look For' covered some key points about what judges can be primarily looking for from the viewpoint of positive aspects within images and secondly, the visual irritants which challenge makers to overcome and raise the quality of their work. A synopsis of this presentation has been emailed to all participants.

'Photography - The Future' examined the directions in which photography is heading at technical, research, equipment and artistic levels. It looked at the volume, speed and extent of current and future changes and the impact these are having upon photography. It referenced the practice of Vic Cosic, Alison Bennet and Ramesh Raskar (Youtube/websites) which are also worth looking at on the internet.

The seminar deliberately set out to widen perceptions about photography and in the print assessment session some images selected for small group judging were indicative of the type of photographs which will be encountered by judges in future. Further seminars of stepped-up levels of perceptual understanding in conjunction with the discipline of assessing images will be undertaken. Watch this space.

APJA Syllabus

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)

The next committee meeting will layout the 2016 syllabus.

Photographic Artist Review

Every so often an artist comes along who defies the easy labelling that curators and critics feel obliged to stick on everything under their rapacious gaze. In spite of lacking obvious inspirations and role models, these artists manage to create deeply felt, radical works that an extraordinary number of viewers respond to with fervour and pleasure."

Karl-Peter Gottschalk, photography critic, on Joyce Tenneson

Joyce Tenneson is among the most respected photographers of our time, and has been described critically as "one of America's most interesting portrayers of the human character." Her work is a combination of portraiture and mythology-she is interested in discovering the archetypes of our being.

Tenneson's work has been shown in over 150 exhibitions worldwide, and is part of numerous private and museum collections. Her photographs have appeared on countless covers for magazines such as: Time, Life, Entertainment Weekly, Newsweek, Premiere, Esquire and The New York Times Magazine. She is also a much sought-after portrait photographer with clients in Europe, Japan, and the United States.

Ms. Tenneson is the author of fifteen books. She is the recipient of numerous awards, including the International Centre of Photography's Infinity Award, for best applied photography, and the 2012 Lifetime Achievement Award from the Professional Photographers of America. In addition, she has been named "Photographer of the Year" by the international organization, Women in Photography. A recent poll conducted by American Photo Magazine voted Tenneson among the ten most influential women photographers in the history of photography. Joyce lives and works in Rockport, Maine.

Tenneson's portraits go beyond a surface recording of her subject's likeness. Her signature-style images attempt to show the inner person who hovers behind the facade. Says Tenneson: "I want to allow others to reveal and celebrate aspects of themselves that are usually hidden. My camera is a witness. It holds a light up for my subjects to help them feel their own essence, and gives them the courage to collaborate in the recording of these revelations." One of her most influential publications "Light Warriors".



Committee Activities

An application to the Arts Council of Australia for a grant of \$25,000 to be spread over 4 years to pay for the training of judges in our training modules has been lodged - results of the application will be made known during December 2015.

APJA Website now operating: www.apja.org.au

Judges survey to be conducted after the Intern Seminar is completed.

Training curriculum document continues to be constructed.

Current Photography Exhibitions

Gold Street Studios - Thanks to Mary Mullane for identifying Gold Street Studios Workshops and Gallery, 700 James Lane, Trentham East. T: 5424 1835. The studio conducts weekly workshops on a variety of subjects - see their website for more details.

Craigieburn Camera Club - "*A Moment in Time*" exhibition in the Gee Lee-Wik Doleen Gallery at the Hume Global Learning Centre, 75 Central Park Ave., Craigieburn from 3 Sept to 25 October. Support one of the few exhibitions conducted within the photography club movement and send in a review to print in this newsletter.

Centre for Contemporary Photography - Current exhibitions:

"The Dark Pool" by NZ photographer Ronnie Van Hout.

"Torrent" a collaborative exhibition by Martine Corompt and Phillip Brophy

APJA Facts

At the association meeting on 20th September Ron Cork presented about why we judge photography. Over the next few issues of the newsletter his work will be serialized and if you have any questions about content of the articles then please contact Ron: RCmurbella7@gmail.com.

Why Have Your Photography Judged?

Embedded into this question is another, "Why judge, why do you judge other people's art"?

For a start, why photography? Why do you do it?

Because like most people you like to snap pictures. You like the idea of capturing the fun times, the different and often wondrous places you visit, the faces of family and friends in moments of mutual joy, all those fleeting moments in time that without truly recognising it, will be gone as soon as you turn around. You grab the moments, even the no-so-fun ones, that serve as reminders that it's not always easy, that it can take some effort, but is usually worth it and maybe you share these moments with others.

You think 'that looks fun' or 'that's cute' or 'isn't she pretty just as she is now' or 'I love my pet and like to capture and keep moments of its behaviour'. Do you in fact realize that what you are doing is stopping time, capturing an instant that occurred for just 1/60th of a second, or thereabouts?

But what happens next? Do you think deeper and consider what it took to get that image, or do you forget about what just happened? Most likely you just grab the shot then move on to the next instant? Do you let the camera do all the work and be happy with the result, rather than consciously determining what settings to use before you press the button? Does the image stay in the camera until the memory card gets full and you finally have to decide what happens to those memories?

Or, do you realize that this is not the safest or sanest thing to do and later back in your room, you move those captures from the memory card to your computer hard drive, preserve them in their unadulterated RAW form and later, process them into something more than just happy snaps?

What do you do with them after that? Do you then have the images printed as 6x4's to add to your scrap book album or maybe just move the images into a folder in readiness for another slideshow? Do you select the best, get a printed enlargement made, frame it and hang it on a wall or stand it on the mantle?

Are you more actively involved in photography to the point that you make the big decision and enter the image into a photo competition? The next question is, if you do intend to exhibit the image, how much effort do you apply in order to either 'normalize' it or process it further to enhance the image?

If your target audience is just you and maybe your husband or wife & immediate family, then you can do what pleases only you. You know you will get little criticism from family and friends (maybe some from the kids), if you even think about it at all.

So you use whatever equipment you like, shoot and process how you like and display the end results in whatever way suits you, or not. You completely discount any view other than your own, it's your choice alone to do as you wish. There is no one else you need to please.

If your target audience is a bit wider, like a small select group of more critical friends or maybe even the general viewing public, then you can still please yourself. But if you are expecting acceptance and acknowledgement of your work, then this freedom gets more limited, it has constraints.

Even if you are so naturally talented that this process of capture, edit and display requires little thought and effort, you will still most probably need to modify your shooting and/or presentation style and/or your artistic and aesthetic inclinations in order to appeal to the wider audience. If you don't, you will need to appreciate that regardless of *your* assessment of the merit of your work, by volume, very few of the general viewing public will understand any of it and again, unless you are extraordinarily talented and artistic, will regard most of it as nothing other than casual (snapshot) imagery.

To be continued next newsletter