APJA NEWS

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Portrait by Arnold Newman

Photographic Artist Feature
Pablo Picasso (Spain)

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Presidents Message

Just a few weeks ago I met with Gary, Paul and Joseph at Federation Square for coffee and a chat. We were able to finalise the banking signatories finally as the tyranny of distance was making life difficult and expensive.

One item of discussion was the meeting now held on Sunday afternoons. We believe the weekend should be left for celebration of family and therefore we have put forward a survey to gain the views of the membership. Our proposal is to have the committee meeting on one of the Friday evening the general meetings on another while training will occupy the other available Friday evenings. Please have your say.

Another topic is where do we want to align ourselves and it is my belief we should be aligning ourselves to our own ideals and goals as we are The Australian Photography Judges Association. We must strive to be the authority or the peak body of Photography Judging in Australia. The process for achieving this is underway with the high-quality segmented training program in place and under constant review. It is my belief that to ultimately have the training program accredited with the Education Department would be a worthwhile goal for the organisation.

The end of year club competitions are fast approaching, and the clubs are seeking judges for next year already for you new to the Association that have not had a go at judging give it a go. If you don't feel all that comfortable doing it by yourself contact one of the committee who will assist you as a mentor themselves or will direct you to someone nearby who can help. We all started somewhere, and it was always at the beginning some made mistakes some stuffed up good and proper, but we all gave it a go. The more you do the more you learn and the more you learn the better your own photography.
Harry Sheppard
BCA Hons(Photog) President.

Scott Adams, "The Dilbert Principle"
"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep."

2022 Syllabus

Nov Friday 4th – Level 5 Course (Part 1)
Friday 11th – Level 5 Course (Part 2)
Friday 18th – Level 5 Course (Part 3)
Sunday 20th – EoY Committee & General Meeting

Vale

Legendary British-Australian war photographer Tim Page, whose iconic images helped define the Vietnam war, died recently of liver cancer at his home in NSW. He was 78.
Born in 1944 in Tunbridge Wells, Kent, Page's photos and larger-than-life personality exemplified the extremes and excesses of war and its counterculture in the 1960s.

During this time he developed a reputation as a photographer who would 'go anywhere, fly in anything, snap the shutter under any conditions, and when hit go at it again in bandages," wrote Sanford Wexler in *The Vietnam War: An Eyewitness History*. This unwavering approach and his raw, intimate images were the result of multiple near death experiences. Page was injured four times, struck by shrapnel in the legs and stomach in 1965; again receiving shrapnel wounds during Buddhist protests in 1966, and in August 1966 in the South China sea, he was on board the Coast Guard cutter *Point Welcome*, when it was mistaken for a Viet Cong vessel. U.S. Air Force pilots strafed the ship, leaving Page adrift at sea with serious wounds.
His most serious injury occurred in 1969. According to *Dispatches*, Page jumped out of a helicopter to help load wounded soldiers. At the same time, a sergeant stepped on a mine close by, sending a two-inch piece of

shrapnel into Page's head. He was pronounced dead at a military hospital, was revived, then died and was revived again. The injury led to a year in the United States undergoing neuro-surgery.

His dedication to journalists in South East Asia led Page to found the Indochina Media Memorial Foundation in 1991, in memory of journalists who died covering all sides of the Indochina conflicts from 1945 to 1975. Page would go on to publish a dozen books, including two memoirs. His most notable was “Requiem,” a collection of images by photographers on all sides who had been killed in the various Indochina wars. The collection of photos from the book was put on permanent display in Ho Chi Minh City, Vietnam.

James Frazier OAM ACS (26 November 1940 – 17 September 2022) was an Australian inventor, naturalist and cinematographer who invented the Frazier lens. He is known for filming documentaries for David Attenborough together with his long-time collaborator Australian naturalist, photographer and writer Densey Clyne.

Clyne and Frazier formed a partnership known as Mantis Wildlife Films and their work including Webs of Intrigue, has won numerous international awards. David Attenborough asked the pair to work on his series Life on Earth, The Living Planet and The Trials of Life. Frazier and Clyne contributed 55 minutes of footage to Life on Earth.

Frazier's career as a wildlife cinematographer spread over more than 40 years, with an Emmy, 3 Golden Tripods, a US Industrial Film & Video Gold Camera Award, an Honorary Science Doctorate and over 40 national and international awards for his work that include the acclaimed Cane Toads: An Unnatural History.

Frazier was awarded the Medal of the Order of Australia in the 1995 Queen's Birthday Honours List for "service to wildlife cinematography".

He was winner of a Technical Oscar in 1997 for his invention of the Frazier lens System, which has revolutionised the international film industry, an ingenious lens that provides an extended depth of field and an ability to have both the foreground and background in focus. The lens has been used by leading filmmakers including Steven Spielberg, James Cameron and in television commercials. In October 1998, Jim was presented with the John Grierson International Gold Medal for pioneering work in micro/macro cinematography of invertebrate animals leading to the design of the Frazier lens System.
Frazier also worked on a lens that promised to have a similar impact, being simpler and needing much less light. He also designed and tested 3D capture using a single lens.

Sunday 20th EOY General Meeting

Our special guest presenter is internationally recognised Melbourne Architectural photographer, **Steve Day.** Since childhood Steve had a fascination with architecture and cityscapes so he naturally gravitated to architectural subjects which has become his passion.
He is a fine art photographer who works primarily in Black & White, frequently using long exposure techniques to achieve his vision.
He enjoys creating moody minimalist images that emphasise form and structure, while highlighting features.
Steve is honouring us as this is his first presentation about the subject.

Presenting our Committee Members

Vice-President and Training Director: Gary Smith

I suppose, like most of us, I began taking happy snaps with my father's Minolta camera when I was in my early to mid-teens. I then graduated to his Olympus Trip 35 film camera with a Zuiko f2.8 lens, which I still have, and it still works. So, a mild interest but life got in the way!

In the mid 1970's I came back to photography as part of my involvement, firstly with General Motors Holden as part of my engineering investigations, taking high speed crash images and microscopic metal images; and secondly with the Maritime Archaeology Association of Victoria, where I started underwater photography using a Nikonos 4 underwater film camera with external strobes. I pursued this for several years, but it was always secondary and complementary to my archaeology work. Again, life got in the way!

Then in about 2004 I bought my first digital camera, a Konica Minolta Diamge Z10, a 3.2 Mega pixel camera, still got it! At this time, I started playing with different photographic angles, but did not really gain a solid understanding of what I was doing. Life again got in the way and photography took a back seat. Around this time I completed a Degree in Education and taught at both TAFE and University for approximately 15 years.

I upgraded my camera to a Canon 400D in 2008. Looking back with my knowledge today, I know I was improving, gaining knowledge and ability, but did not have the time to pursue photography as I would have liked. Then in 2013 I upgraded to a Canon 7D and took the step of joining the Mornington Peninsula Camera Club. I found a new perspective and learnt a lot more about photography. I stayed with that club until I moved to Drouin in 2017, and then joined the Warragul Camera Club. In 2015 I joined the Australian Photographic Judges Association and have been an active member, completing various judging courses and judging a number of clubs and competitions. Currently I am the Training Director for the APJA.

Prior to my retirement in December 2017, I worked for Toyota Motor Corporation Australia as a Senior Manager in the product planning division and prior to that as the Publication Manager responsible the development of vehicle owner manuals, repair manuals and all dealer communications, including the development of several websites, including one that is still the only example of a pay-per-view repair manual site in Australia earning Toyota approximate $3 million a year. With the closure of the Australian automotive industry, I was given the opportunity of accepting a voluntary redundancy package. As part of this package, I was able to attend and complete a diploma of photo imaging with Torrens University.

Before the diploma my main photographic interest would have been landscape and nature. Now, it is not only photographers such as Ansell Adams, Elia Locardi, Ken Duncan and especially Peter Dombrovski that inspire me but
also photographers such as Henri Cartier-Bresson and Annie Leibovitz and many others that we studied during the diploma. Completing an academic study course was, can I say, illuminating as it exposed me to a wide variety of photographic styles and genres and greatly expanded my portfolio.

Currently the camera's that I mostly shoot with are the Canon 6D, 7D and an Olympus OMD. I use a wide range of lenses, mainly the Sigma Art Series, and the Zuiko lens for the Olympus. As I become more in tune with my retirement my intention is to explore micro and macro photography using a Stack Shot computer-controlled macro rail and try to create images like Levon Biss.

Like many people I can look back and remember earlier periods of my life, when I thought I could learn all about photography but I have realised over the last few years that I will never achieve that goal, no one can, but the journey is worth it.

Newsletter Editor: Paul Robinson, BCA (Photo) Hon, AFIAP, FAPS, FAPJA, SSAPS, SSVAPS

Paul commenced photography in 1965 in Tasmania and as a hobby in 1971. Became a professional photographer in 1989 and then senior photographer at BD Graphics and Advertising, Prahran until 2004 followed with his own photography business through to end of 2012. He commenced full time University studies in photography in 2013 gaining a Bachelor of Creative Arts

(Photography) with Distinction in 2015 and post-graduate Honours in 2016. He has been awarded an AFIAP and FAPS. Paul commenced judging in 1978 and since then has evaluated over 800 photography competitions made up of lay, camera club, interclub, State, national and international salons, Rotary, rural and metropolitan shows, gallery and regional tourism competitions. He has contributed to various newsletters, had several articles published in Australian Photography from 2004 and has authored books: '*f*ilm to Digital' (2003), 'Judging Photographs' (2012), 'Models and Photographers'(2013).

Paul has been Keynote Speaker and opened a number of photographic events as well as being guest presenter on Radio 3UZ Melbourne about photography in the Victoria Travel Show weekly broadcasts for six months. Memberships have included the Adelaide Camera Club, Essendon Camera Club, Caulfield Photographic Society (Founder & Life Member), Warragul Camera Club, VAPS (President 1991-92), APS (Honours Sub-committee) and is a founding member and first President in 2014 of the Australian Photographic Judges Association. Writing the APJA Newsletter from the outset the role was formalized at the 2022 AGM.

Vision for APJA
Advocate the implement the Strategic Plan document 2022 and the Master Strategic Plan Framework of July 2022. To this end:

- Continue the extension of the APJA across Australia
- Construct a training course level and align it with the future extension of the APJA internationally.
- Support the ongoing and continuous quality improvement process for the association's operations.

Recent and Upcoming Activities

Sunday Sept 11 General Meeting with 17 members attending: With thanks to Tony Harding who passed on the details about our speaker, (John) JP Stones, who connected with us from Mexico another high-quality presentation was experienced.
He offered sound advice regarding portraiture, in his case dealing with a specific group of Mexican people. His points were:

- When making portraits consider set design (props, location), lighting (natural or artificial), costuming, direction (exploring what you need in a portrait), communication, intent, mood and is the approach considered.

- Iconography where images convey particular meanings or convey a message or narrative (is it part of a story). Is it a visual language that teaches viewers and indicates why you made the image in the first place. Facial expressions will resolve a concept (as does body language).
- Retain the relationship you have with people you photograph over the long term because they will provide feedback and also think about what is attempting to being achieved. They are not just 'models' but people who contribute; it is a collaboration.
- Consider lighting, regardless of its source, because if everything is lit up then there is nothing left for the viewer to discover. Try underexposing by up to two stops, see the chiaroscuro technique (the painter Caravaggio) and the work of Greg Crewdson (USA photography lecturer – on the Web)

Level 5 Fellow training course commences Friday, 4 November and conducted through the 11th and 18th. *Placements are still available* and if you have not done the course before then please take this opportunity as it will be at least a year away before it will be conducted again. As noted in last month's newsletter the course is designed to immerse students into a deeper understanding of art aesthetics and the role that bias plays in image judging.

Attended by Gary Smith

This exhibition was a truly worthwhile exhibition and for those that have missed you have missed a very well curated experience. The tickets were extremely well priced at $35 for a flexible ticket.

The crowds were moderate allowing you time to study on each image.

Whilst the exhibition was called the Picasso century it was not all about Picasso. Love or hate Picasso it is worthwhile understanding him and indeed the society that created him. It was a time of great change of scientific advancement and yes great social upheaval prior to the first world war and the inter wars years transitioning into the second world war.

Studies done by Bullot and Reber have shown that the more you understand of the historical framework surrounding an artwork the more you will appreciate and understand the painting. It means that you will appreciate the artwork more, not necessarily like it, but appreciate it.

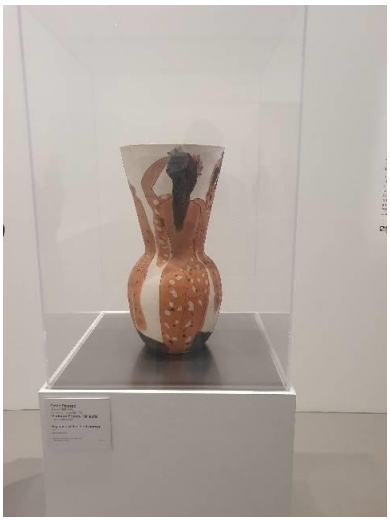
This exhibition dealt with the impacts on Picasso and his contemporises such as Georges Braque, Jean Metzinger, Suzanne Duchamp, Salvador Dali, Henri Matisse and many others. There were also photographs by Man Ray and Dora Mar.

The exhibition also dealt with Picasso's early paintings.

Much of the historical developments of the time and the drivers of some of his art using audio visual displays were extensively employed.

They also provided great resting places!

There was also many examples of Picasso's ceramics and sculptures.



Love him or hate him you missed a very fine, educational exhibition and a chance to study many famous painters and learn from their aesthetic and compositional expertise.

Current Photography Exhibitions

New South Wales & ACT

Viewfinder: Photography from the 1970's to now. This takes a look at Australian documentary photography over the past five decades.
When: Current till 13 March 2023.
Where: National Library of Australia, Parkes Place W, Canberra, ACT.

Dark Matter Exhibition by residency artists, Melanie Cobham, David Lindesay and Tessa Ivison. Centring on a series of small objects created through printing bitmap images onto metal plates, *Lindesay's* work examines traditions of representing the male body. *Cobham,* originally from Uruguay, explores the intersection of darkroom photography and etching, treating these corrosive processes as a metaphor for the abrasive and damaging effects of bureaucratic structures on migrants. *Ivison* uses a handmade, analogue, multiple-pinhole camera and sets out to respond to Cubist art historical traditions.
When: Current till 12 Nov 2022
Where: PhotoAccess, Manuka Circle, Griffith, ACT.

Homage to Chicks by Sophie Howarth.
When: Current till 13 Nov 2022
Where: Willoughby City Council, 31 Victor St., Chatswood, NSW

A Portrait of Australia: Stories through the lens of Australian Geographic. Exhibition celebrates the bush, the outback, the coast and the people who live there. Discover the remarkable stories of ordinary Australians through stunning large format photographs from the *Australian Geographic* archive.
When/Where: Current to 28 Nov 22 Museum of Fire,1 Museum Dr, Penrith, **NSW**
When/Where: 5 Nov 22 to 12 Feb 23 Wangaratta Art Gallery, 50 Ovens St., Wangaratta, **Victoria**

Symbiosis: underwater photography exhibition. Talia Greis and Vanessa Torres Macho create their first joint underwater photography exhibition. Many of the photos exhibited have been taken in Sydney and greater NSW.
When: Current till December, 2022
Where: Liquid Lens, 285 Bronte Rd., Waverley NSW

South Australia

Hayley Millar Baker: There we were all in one place.
When: Current till 16 December 2022
Where: Flinders University Museum of Art (FUMA),Sturt Rd.,Bedford Park,SA.

Victoria

Sal Cooper: Sombras. Sombras means shadows or spectres in Spanish. Sal encountered it as a title translation of the 1970's song *Feelings* by Morris Albert. These etchings, drawings and photographic works are also attempts at translation. They express a bleak and magical landscape she once inhabited, with all its fragility and potency.
When: 25 Oct 2022 till 5 Nov 2022.
Where: fortyfivedownstairs Gallery, 45 Flinders Lane, Melbourne.

William and Winifred Bowness Photography Prize
When: Current to 13 November 2022
Where: Monash Gallery of Art, 860 Ferntree Gully Rd, Wheelers Hill.

Western Australia

Fremantle Then & Now: Historical Panoramas. Through seven different vantage points across the port city spanning 155 years, it showcases the changing face of Fremantle. Panoramas are an immersive, in-gallery installation using a large, curved screen.
When: Friday 23 September 2022 – Sunday 19 February 2023
Where: WA Maritime Museum, Victoria Quay Road, Fremantle.

Queensland

Still Life Now.
When: Current to 19 Feb 2023
Where: Queensland Art Gallery, Gallery of Modern Art, Gallery 2.1, Stanley Place, South Brisbane.

2022 Josephine Ulrick and Win Schubert Photography Award (For portraiture)
When: Current till 8 January 2023
Where: Gold Coast City Art Gallery, 135 Bundall Rd, Surfers Paradise

"Money can't buy you happiness, but it can buy you camera gear. That's pretty much the same thing" Unknown.