

APJA NEWS

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President's Message

Copping it on the chin

- "Give us the art of photography. Forget about the technical"
- "If I hear about the rule of thirds again I'm gonna to vomit. There's much, much more to composition than this narrow minded view"
- "Smile at the camera - you've gotta be joking. What about all the other expressions?"
- "Bias is driving me crazy. If a judge can't be even handed with an open comp, why are they judging?"
- "Give me a break. There's more to pictures than just talking about cropping"
- "I wished the judge would come along with a decent laser pointer AND then use it properly instead of swishing it all over the screen"

Well I could go on with other comments but this is just some of the feedback I have received from various club President's and their members this year. Needless to say I have gone to lengths to explain to them about the APJA and its training programs and it is also fair to say that maybe some of these comments directed at me may not result from the performance of APJA judges. This potpourri of 'off the cuff' remarks draws my attention to some of the ongoing reasons as to why the APJA and its training programs exist. It also is a timely reminder that while the "End of Year" club competition season is currently under way we judges need to be vigilant about how we go about our judging.

2017 will be committed to further training with the seminars and I would encourage as many members as possible to come along to the monthly meetings as the approach next year will be different with an emphasis on specific topics, well researched and presented from the viewpoint of the judging process. The syllabus shows what will be undertaken and Ron Cork has kindly put it on the website under "Meetings".

APJA 2017 Syllabus

Month	Date	Event	Event 2	Location	Topics
		Topics and Dates will be confirmed prior to January 2017			
Jan.	No meeting this month				Jan 25 is Australia Day
Feb.	Sunday 19th	Committee Meeting 12.15pm	General Meeting 2pm Presentation of Certificates	St. Anthony's	What Judges Look For: Margaret Zommers
Mar.	No meeting this month				March 13 is Labour Day
April	Sunday 23rd	Committee Meeting 12.15 pm (Apr 14-17 is Easter; Tues 25th Is Anzac)	General Meeting 2pm Image Evaluation Workshop - One	St. Anthony's	Emma Gilette, Alfred Zommers & Rob Sloane
May	Sunday 21st	Committee Meeting 12.15 pm (Sun 14 is Mother's Day)	General Meeting 2pm Image Evaluation Workshop - Two	St. Anthony's	Emma Gilette, Alfred Zommers & Rob Sloane
	27 & 28 May	VAPS Convention month			Sun 18 May Father's Day
June	No meeting this month				
July	Sunday 2nd	Committee Meeting 12.15 pm	AGM & General Meeting 2pm presentation	St. Anthony's	What to look for and how to judge portraiture
July	Sunday 23rd	Training level 2 Seminar	8:30am	St. Peter's	
Aug.	Sunday 6th	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge sports photojournalism
Aug.	Sunday 20th	Training level 3 Seminar	8:30am	St. Peter's	
Sept.	Sunday 3rd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how To judge abstract
Sept.	Sunday 17th	Training level 4 Seminar	8:30am	St. Peter's	
Oct.	Sunday 22nd	Committee Meeting 12.15 pm	General Meeting 2pm	St. Anthony's	What to look for and how to judge architecture
Nov.	Sunday 19th	Committee Meeting 12.15 pm (Nov 7 is Melb. Cup day)	EoY General Meeting 2pm	St. Anthony's	What to look for and how to judge nature
Dec.	No meeting this month				

Monthly Presenter Notes

In May, Jean-Phillipe Weibel our current APJA Vice-President, presented about landscape photography and the judging of the topic. J-P is a well travelled photographer both in Australia and overseas and showed some of the more inaccessible/unusual areas for photography in Australia.

Some key points he made were:

- Nearly all National Parks in Australia have some form of mobility restrictions. Paths must be followed, timelines are restricted by gate closures (As well as visitor fees payable) and often camping is not permitted in the parks.
- Surprisingly, even some very remote locations have fencing and boardwalks which visually distract from their natural beauty.
- Outback scenery is mostly at its best in September and October when flora and fauna can become abundant if not in years of drought.
- Wildlife is mostly seen at dusk, night and dawn but rarely during the day (Some exceptions include Kakadu)

When judging landscape images, regardless of the apparent pristine appearance of the location often it will show the 'hand of man' because it is unavoidable. The much beloved twilight lighting for landscape is becoming increasingly difficult owing to park management restrictions. J-P touched on the subject of 'landscape as night photography' but usually best done with a full moon. (It is also recommended that readers obtain the in-depth "Judging Landscape Photography" paper prepared by Ian Rolfe, Jean-Phillipe Weibel and Paul Robinson for APJA - It is available from our Librarian, Mary Moloney).

Photographic Artist Review

Still life photography has evolved dramatically in the past decade and while we see the subject often in competitions do we give photographers the guidance to develop their work by referring them to great modern still life work. In a commercial sense advertising, say for wine, does still life well as do illustrations in cook books but there is also the fine art side of this genre. No better place to start than with one of the modern great photographers in this area than with an Australian.

Marian Drew, born in 1960, Bundaberg, is one of Australia's most significant contemporary photographic artists. Drew's practice, spanning

more than twenty years, is characterised by innovation and exploration of photo-media. Drew has held over 20 solo shows across Australia, United States, France and Germany and is currently represented by galleries in United States and Australia. Her work is held in many major public and private collections across Australia including Australian National Gallery, Queensland Art Gallery, South Australian Art Gallery and in the J. Paul Getty Museum in Los Angeles, where it featured in the exhibition "In Focus: Still Life" in September 2010.

In order to create her series, "Every Living Thing", Drew photographed local road kill in a dark studio by torchlight. She exposed the film for 15 minutes against backdrops of previously photographed landscapes printed onto large sheets. After shooting, the animals were given a proper burial in her large backyard. Of this work she says, 'In 2002, I traveled to Germany, where I studied the still life paintings in museums and in particular an extensive collection at Wilhelmshöhe, in the city of Kassel. On my return home these ideas united with the imagery of the animals I saw killed on roads in Australia. In the course of daily life these native animals are killed by cars, domestic pets or power lines and are easily found scattered beside the roads throughout our urban environments. This new perspective made me question our existing relationship to wild animals. The wealthy landowners in Renaissance Europe believed that the abundance of nature was there for human consumption. I found correlations to these ideas within the local attitudes to wildlife that are killed in the drive for urban expansion and economic growth. By imitating the historic painted forms of the 'Still Life', but replacing paint with photographic verisimilitude, and familiar European animals with Australian native species, a discord is exposed. This work aims to overlay the historical and the present, the European with the antipodean and photography with painting, while exploring contemporary notions of death and a changing relationship to animals'.

Presently, Marian Drew is an Associate Professor at Queensland College of Art, Griffith University. Along with other genres and techniques in photography she continues with still life work evolving ideas such as with mixed media.

Your camera takes really nice photos. Thanks, I taught it everything it knows.

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Skill in photography is acquired by practice not by purchase.



Current Photography Exhibitions

Centre for Contemporary Photography
404 George St Fitzroy

PUBLIC PROGRAMS

Judges & Winners Speak

Thursday 1 December, 6—8pm

Free

What Makes A Great Photograph

Thursday 15 December, 6—8pm

Members free, Non-members \$5 **Bookings required, RSVP to rsvp@ccp.org.au**

RSVP to rsvp@ccp.org.au

Exhibitions Coming to Gold Street Studios :

The Alchemists -Copper Plate Photogravure Jennifer Page, Dianne Longley and Ellie Young 2nd of Nov 2016 to 15th Jan 2017

Siderotype: Iron based print in Precious Metals Mike Ware -Jan 2017 to March 2017

The Print Exposed 8th March to April 2017

ICELAND An Uneasy Calm Tim Rudman

New gallery to check out:
Edmund & Co Art Traders
Level 1
626 Glenferrie Road
Hawthorn Vic 3122

Strange Neighbour Gallery
395 Gore St.,
Fitzroy

FINAL DARKROOM WORKSHOP FOR 2016

Introduction to the Darkroom: Techniques for Black and White Photography

Beginners introduction to darkroom by Linsey Gosper

Weekend workshop (2 days) December 10 & 11, 12 - 6pm