

# APJA NEWS

Issue 24, February 2018

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## *President's Message*

Welcome back to the new year and hope everyone is rested, made a bag full of images over the break and taking steps to contribute to the APJA. Upon entering this exciting year, where we have hit the ground running, but in addition to the commitments made in the December newsletter there are a few further 'balloons' floating in the air which will be finalised during the year. These include:

- The publishing of our dictionary on the website (Rob & Lyn Sloane and Bill Millar contributing) and the draft at this stage is about 42 pages long. It will always be an ongoing project.
- Finalising of our Photography and the Law pages (currently waiting for a response from Arts Law Centre of Australia)
- Library – how it will operate and what is in it.
- Interstate liaison – growing nationally.

The outgoing, confident, diplomatic and forthright Joanne Stolte, photography judge from the USA, presented to the APJA on Saturday, 20 January at St. Peter's Church Hall, about 'The PSA Portfolio Distinction' and 'The PSA Pictorial & Reality-Based Definitions'. While more members would have been welcome new and potential members of the APJA attended to make a warm welcome for Joanne. Thanks to Margaret and Alfred Zommers as hosts, J-P Weibel and Mario Mirabile for their input and to Rob Sloane for support on the day.

Over the next few issues of this newsletter information Joanne provided will be summarised as an introduction to the operations of the Photographic Society of America. The items covered were how to go about portfolio distinction applications then she provided information about judging approaches, education concepts, division chairs and division definitions. As a consequence of her presentation some APJA members have since become members of the PSA.

*Paul Robinson*

## *Syllabus 2018*

Month	Date	Event	Event 2	Location	Topics	Leaders & Training Topic
March						Emma, Rob & Alfred:Image Evaluation
	Sunday 4th	Image evaluation workshop	<b>Workshop Two 1pm – 3:45</b>	St. Anthony's	Paul Robinson, Alfred Zommers & Rob Sloane	Emma, Rob & Alfred: Image Evaluation
April						
	Sunday 15th	Level 1 Seminar	9:00am	La Trobe Valley Camera Club		
May	<b>No Meeting</b>					
June						
	Sunday 17th	Level 3 Seminar	9:00am	St. Peter's		
July						
	Sunday 1st	Committee meeting 12:15pm	<b>AGM &amp; Training presentation 2pm</b>	St. Anthony's	Paul Robinson	Art Movements and their influences upon Photography:1850 to present
	Sunday 15th	Level 4 Seminar	9:00am	St. Peter's		
August						
	Sunday 12th	Committee meeting 12:15pm	General Meeting 2pm	St. Anthony's	TBA	Abstract
September		<b>No Meeting</b>				
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.	<b>No meeting this month</b>					

### *Monthly Presenter Notes*

At our first well attended general meeting on 11<sup>th</sup> February a presentation was made 'Art Movements and their influences upon Photography: Antiquity to 1850' by Paul Robinson. The presentation covered the two key motifs (styles or themes) in photography and art movements, Romanticism which is about the emotions and senses (Right brain approach) and Classicism which is about reason and the intellect (Left brain imagery). Greek, Etruscan and Roman classical eras were briefly discussed and how the ideas of antiquity have been applied to photography.

The Byzantine Era and its transition to the Renaissance was illustrated with references of paintings of the eras, what the artists were demonstrating and how these have been adopted into photography. Composition styles (including the pentagram, thirds, 'S' bend and pyramid), linear and aerial perspective was covered.

The Mannerism, Baroque and Rococo styles were covered dealing with colour, the emotional, mystical spiritualism, drama before description and vanitas references. Further citation was made to chiaroscuro lighting techniques, psychological reality, crucial moment, sensuality, serpentine line and oval/elliptical composition. Images by some of the great photographers of today showed modern approaches to this progress in art.

The presentation ended with the overlapped eras of Neoclassicism (Austere design, heroic, stoic, Near-Eastern influences and distorted figures) and Romanticism (looked to the Medieval era {Byzantine} about the sublime beauty of nature or the dramatic wilderness, emotional [mystery, awe, apprehension, horror], individual imagination and reaction to the Industrial Revolution enabling the view that man is subordinate to nature and has reverence to it.

The next instalment in July covers 'Art Movements and their influences upon Photography: 1850 to the Present'

### ***APJA Facts***

In response to the discussion point at the 2017 end of year meeting regarding biases in judging, here is Part 2, the 'Physiology of Bias'. Why do portraits/people always do better in open competitions than other subjects? Why are landscapes favourites? These two are some of the most (anecdotally) frequently asked questions when it comes to judging. It is about physiology of bias which we cannot overcome without serious objectivity and broad understanding of the art of photography. Let's take each subject separately and how our physiology affects us.

Portraiture/people subjects are popular and the quality of the images vary considerably but if there is any form of beauty, emotion, character, personality or enhancing technique then we can become a pushover in firstly, making people images and secondly, awarding them in competitions. But why is this?

The answer lies in a part of the brain called the Facial Fusiform Area (FFA) which governs and emphasises facial recognition. The eyes are favoured and they are the cardinal point upon which we innately place attention. It's of no use trying to fight this; it's there. So as judges we need to understand this and if there is another image of a different subject matter in an open competition then very careful analysis needs to be undertaken before allocating any findings.

Landscapes and physiology come together when Cone and Rod sensitivities are combined in our eyes. Here green wavelengths produce nearly double the sensitivity of the red wavelengths and nearly quadruple those of blue. What this means is that in low-light situations when the Cones are unable to produce a precise colour image, our Rods are able to pick out subtle green things more than any other colour. Not all landscapes are green but this sensitivity contributes to our leaning towards landscapes as a favoured subject. In addition, generally, landscapes are horizontal, meaning they are restful which also contributes to their appeal.

Next issue will look at “Superficial Bias”

### ***Book Review – Mary’s Column***

Librarian, Mary Mullane, has taken delivery of books for our library and to promote the library she is kindly supplying book reviews of titles. We have a sizable collection of books which is currently undergoing cataloguing.

“Arthur Boyd - Art & Life”, by Janet McKenzie (Hardcover, 2000 Thames & Hudson). Chapters in the book include:  
Family & Early Work, The War Years, After the War, London, Experimentation, Collaborative Projects and Late Works

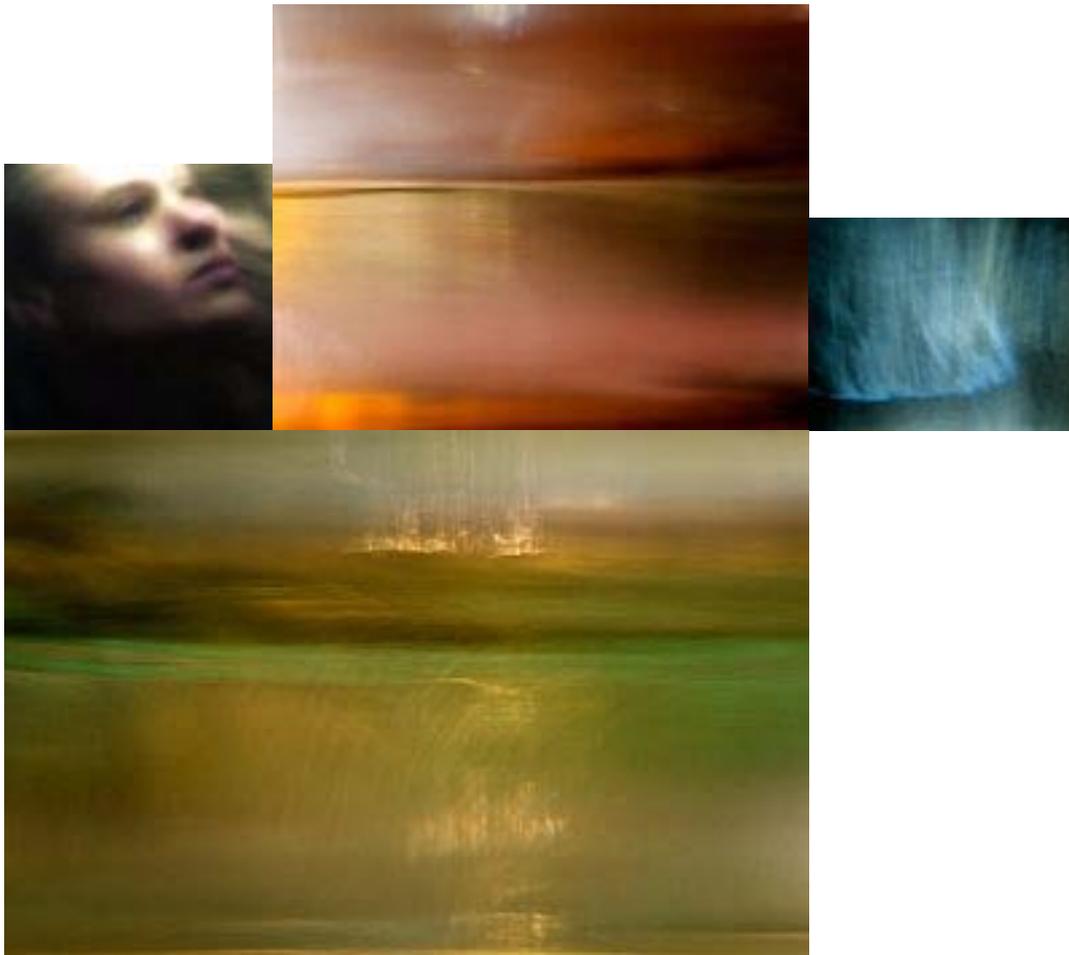
The book contains a mixture of colour & B & W reproductions of paintings, drawings & ceramics, but sadly, none of his photography. Although the book was written & researched in collaboration with Arthur & the wider Boyd family, he died in 1999 before it was completed. Many paintings feature scenes in & around Melbourne. The book explores the many influences on his work, ranging from Pieter Bruegel, religion, his trips in outback & regional Australia, and finally, his settlement near Shoalhaven, NSW.

Once the catalogue is completed on the website please contact Mary to arrange your collection of the book you need.

### *Photographic Artist Review*

This is the third in our series about abstract photography. Frances Seward creates large spacial photographs. Her work is inspired by aspects of Asian art and culture, as well as by the tranquillity found in the observation of nature. Seward studied photography at Massachusetts College of Art and Santa Fe Community College and has been taught by Steve Turlentes and Jenny Holzer. Frances was born and raised in London, England. She has travelled extensively in the Far East and other far flung regions and her travels are an important influence in her art photography. She now lives and works in New Mexico.

On her website she states “My photography is a visual representation of the mind attempting to portray the solid evidence of the internal world. My work is inspired by Hong Viet Dung, a Vietnamese painter and devout Buddhist, and explores a psychological journey into inner space. This minimalist photography employs reductionism, as well as phenomenological light and perception, to evoke psychological and emotional landscapes.” All of Frances’ artworks are photographs printed as archival pigment prints, on canvas or acrylic glass.



## *Current Photography Exhibitions*

### **Victoria**

Centre for Contemporary Photography, 404 George St., Fitzroy

T: 03 9417 1549. Exhibitions current till 11 March 18.

Gallery 1 Jacob Raupach Exhibition: Folding the Periphery

Gallery 2 Kirsten Lyttle Exhibition: Digital Mana

Gallery 3 Ross Coulter, Laura Hindmarsh, Mira Loew, Gabriella Mangano & Silvana Mangano, Mira Oosterweghel & Eugenia Raskopoulos. Exhibition: Figuratively Speaking

Gallery 4 William Henry Fox Talbot, Nicolaas Henneman, James Tylor, Killian Breier, Lewis Rutherford, NASA, Man Ray, Justine Varga, Thomas Barrow, Marion Hardman, Anne Ferran, Andreas Müller-Pohle, Alison Rossiter, Shaun Waugh, Danica Chappell, Ben Cauchi and Ghazaleh Hedayat. Exhibition: Runes: Photography and Decipherment

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

Current until 11 March

Collaborative exhibition “Rosebud” featuring the candid photography of Matthew Sleeth

And

NATURE: Finding Inspiration in the Natural World by MAANZ.

### **New South Wales**

Bondi Pavilion Gallery, Queen Elizabeth Drive, Bondi Beach

*What Lies Beneath: Under The Waverley Waves* 22 May – 3 June. In this photographic exhibition, five international divers take you on a deep dive into a magical ocean world, showcasing the diversity and colour of local marine life.

### **Colong Wilderness Foundation**

Henry Gold OAM. Showcasing the beauty of our natural heritage, the work of honorary photographer Henry Gold OAM aims to educate about current issues facing the Australian wilderness. Open 5-17 June.

UNSW Galleries Cnr Oxford St & Greens Rd Paddington

“In Your Dreams” International collaborative exhibition about the divide between the wealthy and the poor. Current to 7 April.

National Library of Australia, Parkes Place, Canberra ACT 2600

T: (0)2 6262 1111

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

Art Gallery of New South Wales, Art Gallery Rd, The Domain 2000  
Sydney, Australia, Info line 1800 679 278

***Robert Mapplethorpe: the perfect medium*** celebrates one of the most renowned photographers of the 20th century, an artist who understood the medium's ability to alter perceptions and push boundaries.

This comprehensive survey of Robert Mapplethorpe's career features over 200 works and is currently open until 4 March 2018.

Entry Fee \$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

*Immaculate Projections: Redux at 25* by Gavin Blake Current to 24 March

## **Western Australia**

Perth Centre for Contemporary Photography, 388 Hay Street, Subiaco.

*The Lost Child* exhibition by Connie Petrillo and *Extended Landfall* exhibition by Cynthia Verspaget both exhibitions current to 17 March.

## **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

*UNDERCURRENT: the wild edge*. A joint show by Eve Howard and Pamela Jones  
March 2- April 2 2018