

APJA NEWS

Issue 25. April 2018

PO Box: 2554 Ringwood North 3134

Website: www.apja.org.au

Marketing: Rob Sloane: email: msec@optusnet.com.au

President: Paul Robinson: email: perfectpics.pr@gmail.com

President's Message

To date this has been a busy year to date, with workshops and a Level 1 Novice Seminar completed at the Latrobe Valley CC. Speakers are now being confirmed for the remainder of the seminars for the year together with other services being explored.

You have probably noticed by now we are trialling fewer monthly meetings this year as the members of the committee also have Club, VAPS and APS responsibilities to also deal with aside from general club judging and presentations. Time is precious to us with limitations concerning APJA admin work, a typical example was the non-issue of APJA News in March and this April issue running late. It would be helpful if any members could hold up their hands to take on admin roles to support the busy group we are on the committee. I would certainly like you to contact me if you are able to contribute in any way possible.

Tuck Leong and past members Peter Kewley & Peter Bellmont were invited to be on the judge's panel at this year's VIGEX; Peter Kewley was also on the judge's panel with Rob Sloane, David Norris and Jenni Tanner for the 45th Warragul National; congratulations to all for your participation.

Congratulations to Vicky Moritz for achieving her MPSA - a very significant achievement. As noted in PSA News Australia: "Vicki becomes the 10th Australian to achieve MPSA and four of those have gone on to achieve GMPSA. Vicki joined PSA in January this year and by taking advantage of the Buy Back system she was able to use acceptances gained before she joined. Good record keeping and careful attention to details in her Star and Galaxy applications meant that Vicki was able to get the necessary 1500 acceptances for MPSA verified very quickly".

Paul Robinson

Syllabus 2018

Month	Date	Event 1	Event 2/Commence Times	Location	Topics	Leaders & Training Topic
March						
	Sunday 4th	Image evaluation workshop	Workshop Two 1pm – 3:45	St. Anthony's		Emma Gilette, Alfred Zommers & Rob Sloane
April						
	Sunday 15th	Level 1 Seminar	9:00am	La Trobe Valley Camera Club		
May	No Meeting					
	25-28th	VAPS Convention		Warrnambool		
June						
	Sunday 17th	Level 3 Seminar	9:00am	St. Peter's		
July						
	Sunday 1st	Committee meeting 12:15pm	AGM & Training presentation 2pm	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		No Meeting				
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.	No meeting this month					

Monthly Presenter Notes

Special thanks to Alfred and Margaret Zommers, who were instrumental in Joanne Stolte presenting in January. Joanne is a member of the Photographic Society of America (PSA) management team and she covered two key themes, Portfolio Distinctions and Definitions within the PSA. In this issue the Portfolio component is covered and Definitions will be covered in next issue.

Portfolios are offered as one of several ways of gaining distinctions within the PSA. Two lots of assessment take place each year in different locations, one in January and the other in August.

Assessors undergo a five-month on-line training program and can only undergo the training upon invitation.

Distinctions offered by the Portfolio system are:

BPSA (Bronze) First Level with 10 submitted prints

SPSA (Silver) Second Level with 15 submitted prints

GPSA (Gold) Third Level with 20 submitted prints

Members can only apply initially for Levels 1 and 2 but must achieve SPSA before applying for GPSA.

The applications must include a Statement of Intent (Similar to an Artists Statement for a gallery) with a very tight theme with a maximum of five words in the title. The statement is limited to about 75 words covering purpose, objective or intention of the theme and it should be positive and confident in its expression. It does not include the name of the photographic artist (on a separate document) nor the camera and technical details.

There is an overview image (can also be a composite of others in the portfolio) which does not include any text. The portfolio of images must be high quality compositionally, be colour and tonal balanced, cohesive, consistent and have symmetry across the theme. Mats must be neutral grey (18% grey), black white or coloured mats are not permitted. The exhibited prints must be arranged in a cohesive and symmetrical layout and the prints should be as large as possible with consistently similar framing to give a unifying appearance.

Next issue – PSA Definitions.

APJA Facts

Third in the series about bias, Superficial Bias, is the next topic of this issue. This is part of a kind of bias known as Unconscious Bias where we are more comfortable with things we know and therefore favour.

Superficial Bias has a tendency towards convention (the tried and true) but can minimise the exploration of image making in other kinds of photographs. While the tried and true can be quality images they may be clichés that have not contributed to furthering our photographic understanding or to the wealth of memorable imagery. Being open minded when judging something new is a measure of quality judging. Next issue will cover ‘Confirmation Bias’.

Book Review – Mary's Column

Documentary Photography (Part of the Time-Life Library of Photography - Hardcover, 1970 Time-Life)

Chapters in the book include:-

The Authentic View - featuring John Thomson, Eugene Atget, Benjamin Stone, Jacques-Henri Lartigue

Crusaders With Cameras - featuring the FSA, Jacob Riis, Lewis Hine

The Photo League - featuring eg: Sid Grossmann, Aaron Siskind, Ruth Orkin, Bill Witt

Honouring Humanity - featuring eg: Andre Kertesz, Henri Cartier-Bresson (in Russia), W. Eugene Smith, Dorothea Lange (later work)

Critics of Complacency - featuring eg: Robert Frank, Lee Friedlander, Garry Winogrand, Dianne Arbus

The Personal Document - featuring eg: Christian Sunde, Tom Zimmerman, Arthur Freed

Each chapter covers a little about each photographer, their life & work, then showcases & describes a number of their photographs, & projects that the photos were a part of. Interestingly, NOT always including their most "famous" works. All the photos are B&W and there is a definite bent towards American photographers/photojournalists.

Librarian- Mary Mullane.

Photographic Artist Review

Since Newsletter Issue 18 of July 2017 reference has been made to mostly abstract and creative practitioners of photography, they were: Erik Johansson (Sweden) Issue 18 July 2017, David LaChapelle (USA) Issue 20 Sept 2017, Ola Kolehmainen (Finland) Issue 22 November 2017, Andrew S. Gray (England) Issue 23 December 2017 and Frances Seward (England/USA) Issue 24 February 2018. Of the nineteen photographers covered since the first Newsletter in 2015 portrait photographers have not been featured. For the next few issues portrait photographers will be covered commencing with the Australian Indigenous photographer, Ricky Maynard. Information supplied by RealAudio, National Gallery of Australia.

Ricky Maynard was born in Launceston, Tasmania in 1953. He is a self-taught photographer who initially began work in the industry as a darkroom technician at the age of sixteen. In 1981 he undertook a photography course at Hobart Technical College, Tasmania to further his knowledge of chemistry and optics.

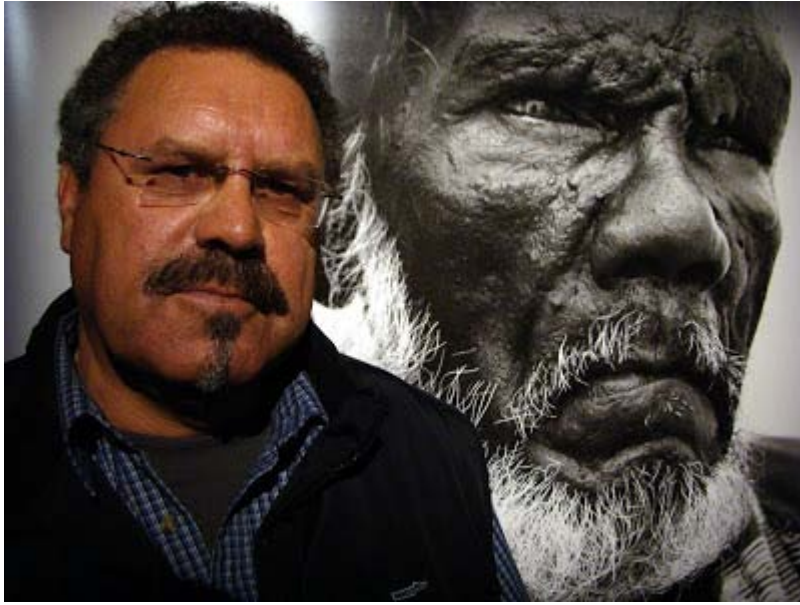
Maynard worked as trainee photographer at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Canberra from 1983, and studied photographic optics at Reid TAFE College, Canberra in 1984. He was selected as one of the photographers of the After 200 Years project in 1985 and worked as the Aboriginal Arts Development Officer at the Tasmanian Aboriginal Centre, Hobart in 1987.

Maynard was employed as a contract photographer for AIATSIS from 1989 and first exhibited his photographs in Narragunnawali at the Canberra Contemporary Art Space that same year. In 1990 he was the recipient of an Aboriginal and Torres Strait Islander Arts Board Grant from the Australia Council, which enabled him to undertake a year's full-time study as part of the degree program in Documentary Photography at the International Centre of Photography, New York.

Maynard's photographs have been hung in galleries around the world and in 1994 he was awarded the Mother Jones International Fund for Documentary Photography for his black deaths in custody series *No More Than What You See* (1993), which was later exhibited at Stills Gallery, Sydney. Maynard returned to Sydney in 1995 as artist-in-residence at the University of New South Wales. In 1997 he held the solo exhibition *Urban Diary* at Manly Art Gallery and Museum, Sydney. Maynard's photographs were included in the exhibitions *Endangered Species* at Horsham Regional Art Gallery, Victoria and *Off Shore-On Site* (part of the Festival of the Dreaming, Olympic Arts Festival) at the Casula Powerhouse, Sydney that same year. Maynard received the Australian Human Rights Award for photography in 1997. He is a founding member of M.33 Photoagency, Melbourne.

Ricky's portraits are often made with a large format field camera with daylight as the key light source. Acutely aware of lighting techniques his outdoor portraits compare with formal studio lighting. Akin to some of the portraits of Richard Avedon (USA) the backgrounds of his portraits are often bare white but it is the facial structure, spiritual qualities and character of his subjects that he explores. The format of his images is flexible aligning to the overall design of the portrait – some are rectangle (horizontal and vertical) and others are square.

I bought a Labrador and named him Kodak, so I can say I own a Kodak Lab.



Current Photography Exhibitions

Victoria

45th Warragul National Exhibition

Friday 18th May – Monday 21st May 2018

Warragul Downtowner, 55-57 Victoria Street, Warragul

Centre for Contemporary Photography, 404 George St., Fitzroy T: (03) 9417 1549.

The Art of Collecting 2018 CCP Fundraiser Friday 18 May — Sunday 27 May

Opening: Thursday 17 May, 6–8pm

Work will be available from over 50 leading contemporary Australian artists with prices ranging from \$450 to \$8000. To receive a PDF catalogue with the list of artists & artworks prior to exhibition, email your details to: fundraiser@ccp.org.au.

Exhibitions Friday 8 June — Sunday 15 July Opening Thursday 7 June

Gallery 1 Olga Bennett *Untitled_ccp_archive.jpg*

Gallery 2 Rod McNicol Portraits from my Village

Gallery 3 Kristian Haggblom Tsuka

Gallery 4 Emma Hamilton Indirect Image

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

Saturday 12 May to Sunday 1 July

DEEPER DARKER BRIGHTER is a creative response to an astrophysics program that is searching for the fastest explosions in the universe. The artists, present for real-time space observations, were stimulated by bombardments of astronomical imagery, data and technology that inspired these new bodies of work.

The exhibition offers an immersive and stimulating space wherein fresh awareness of the cosmos and science is mediated via aesthetic and conceptual means.

Monash Gallery of Art, 860 Ferntree Gully Rd, Wheelers Hill. T: (03) 8544 0500

Current till 27 May.

Antipodean emanations: cameraless photographs from Australia and New Zealand

New South Wales

Bondi Pavilion Gallery, Queen Elizabeth Drive, Bondi Beach

22 May - 3 June. *WHAT LIES BENEATH: UNDER THE WAVERLEY WAVES*. In this photographic exhibition, four international divers take you on a deep dive into a magical ocean world, showcasing the diversity and colour of local marine life.

Also

5 – 17 June. *WILD LIGHT*. Artist: 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.

National Library of Australia, Parkes Place, Canberra ACT 2600

T: (02) 6262 1111

Deeds Not Words: Women's Suffrage in Britain

6 February 2018 to 19 August 2018, 10.00am-5.00pm

Also

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

21st Biennale of Sydney Superposition: equilibrium and engagement

Current till 11 June.

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

Western Australia

Perth Centre for Contemporary Photography, 436 Hay Street, Subiaco.

CLIP Award (Contemporary Landscape in Photography) current till 19 May.

One of the most prestigious landscape awards in Australia it changes the notion about traditional landscape photography.

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