

APJA NEWS

Issue 5. Sept 2015
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Editorial Opinion

Financial grants encourage the arts in Australia. A small team from the committee, Rob Sloane, Jenni Tanner, Peter Kewley and Ron Speed, carried out a mammoth task during July and August to prepare and submit an application for a grant to the Australian Council for the Arts which was submitted on 30 August, one day before the closing date for the current round of grants. The association will be advised after the 1st December of the results.

Which brings up the issue as to why the APJA is placing so much emphasis on training of judges. The first point is that judging workshops in the past have been an introduction to the discipline of judging photographic works. The APJA has considered a stepped training program for judges being, in ascending order of credentials (after completing Introduction to Judging Images) Intern, Licentiate, Associate, Fellow and Master levels. The second point covers a few themes, because:

- . judges need to encourage variety in image making so that photography does not stagnate;
- . of technology and other continuing advances in the genre judges need to convey what is happening in the global photographic culture;
- . photographers and photography are becoming more and more sophisticated in the application of photographic art then judges need to have a wide understanding of aesthetics and constantly broaden their learning of photography;
- . of the accelerated pace in mass communications internationally photographers are aware of theories, themes, styles and trends so judges need to keep up to date their abilities to describe, interpret, evaluate and theorize about images
- . judges can potentially hold back the quality and advancement of photography as well as lose touch if we do not keep up to date through training.

Gallery Competitions

In issue no.4 of the newsletter there was a note about various galleries conducting photographic competitions, included was the Moran Contemporary Photographic Prize which closed on 31 August and had a prize pool of \$50,000, did you enter? If not, still check out the website as it gives an insight into what this gallery is looking for in relation to its subject requirements.

Press Clippings

An Intern Seminar has been organized and will take place on Sunday, 4th October at St. Peter's Hall (Caulfield Photographic Society Meeting Room), near the corner of Ames Ave., and Neerim Rd., Murrumbeena (Melway 68 K5). A church service will be under way while the seminar is open during the morning so we must park in the surrounding streets which have no parking restrictions. Another promo sheet will be issued prior to the day with further details about the seminar and the location.

Key speakers are Alison Bennett and Ross Coulter, both are practicing photographers and lecturers at Deakin University.

APJA Syllabus

20th Sept: Sunday 1pm (Ron Cork presentation)

4th Oct: Sunday Intern Seminar at St. Peter's Hall (Caulfield Photographic Society Inc Meeting Room)

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)

APJA Facts

In Newsletter Nos.3& 4 astrophotographer Jerry Lodriguss was introduced regarding his article (further partly reproduced here) concerning **Ethics and Aesthetics**. This is the final piece in the series where Jerry deals with ethical limits.

Jerry is known for manipulating astronomical images but usually by subtle means. Then he asks the question of "How much is too much, how far is too far?" when images are manipulated. He says "It depends on what you are trying to do. I am trying to share the beauty and wonder of the universe with others through my astrophotography. The question is more one of aesthetics than ethics for me because I am not formally trying to produce science with my images. My images do have documentary aspects however, so ethical considerations do come into play.

It's simple to me. The special qualities of long-exposure astrophotography allow the recording of objects and details that are mostly invisible to normal human vision. If I enhance this faint detail in the original image to make it more visible, or more aesthetically appealing, that is ethically acceptable to me. If you add something that wasn't there in the original scene, you've crossed the line from a documentary art form into a fictional one. This may or may not be OK, depending on what your purpose is. If your purpose is to portray a scene as truthful, then it's not OK. If your purpose was to create fiction, or "art", then it is OK.

On occasions I have seen both photographically knowledgeable people, as well as the general public, get really excited over manipulated images. In my opinion, as long as the artist does not try to misrepresent what they are doing and methods are completely explained in the caption, it is an aesthetic judgment as to their success or failure. Most people who willingly suspend disbelief do so only in the context of entertainment and fiction. What most people get justifiably upset about is when someone intentionally lies and presents something as truthful when it is not. My personal opinion is that the line gets crossed when the manipulation is done with the intent to deceive the viewer.

The important questions when we manipulate an image are, why are we doing this, and what are our purposes and intentions? Where do we draw the line? What is ethical in the digital manipulation and enhancement of a photo?

To answer these questions we must consider why we took the picture and what we are going to do with it. If the picture is taken for artistic purposes only, then pretty much anything goes because only aesthetic grounds come into play. If the photo was taken for documentary or journalistic reasons, then another set of ethical considerations come into play that

have been developed by the photographer and the viewers of the image.

Some people say that I go too far in the digital enhancement of my astrophotos, and that the colours in some of my images are over-exaggerated and garish. And that opinion is OK with me. However, it is my job as an artist to present *my* interpretation of reality, and it is their job as viewers to accept it and get something out of it, or not, and reject it or not. Because of the ease in manipulating digital images with Photoshop, some people are questioning whether images are "real" or "art", and wondering if they can believe anything they see anymore. But people have been faking photos since the invention of photography.

People have also been making things up since the invention of language. It's called fiction! And lots of people get a lot of enjoyment out of it. As long as the purpose of the "art" is not to intentionally mislead or misrepresent, and the artist is clear about his methods and intentions, no one gets fooled. What is important is our motivation. Why are we doing these things? Are we doing them to deceive people? No, most of us are not. We are doing it to make the subject more visually interesting. We are simply trying to make it a better picture."

Photographic Artist Review

In this ongoing series we have recently been China then Iran and in this issue we are going to Belgium.



Christophe Gilbert
Belgium

Artists Statement

“You might say I’m a self-made photographer, but the truth is I studied by working as an assistant for a well-known car photographer in the early 80s. Cars reflect everything that surrounds them, as I found out in many incidences how light can bring a piece of metal to life. Not the worst school. But I soon realized that photography had not that much to do with techniques. It looked to me quite simple: all you really needed was an eye, preferably related to a brain. Once framed, anything could make an interesting picture.

I turned to advertising photography nearly from the start, leading me to understand something else.

It wasn’t about what you see, or even how you see things anymore, but about how you wanted things to be seen. Pictures with a goal. There I signed!

But I rarely translate a concept strictly as it has been drafted. I would feel useless. I try to capture the idea, then look for the best way to improve it into an image. Concepts are my food. And I’ve got quite a fragile stomach! When you think alike together with an art director, you realize how much further it can go.

With a weak idea, the best you can do is a very nice picture. It happens. On the other hand, a truly good idea can always be transcended by its formalization. What you have to do is get the whole picture in your head before starting to work. From there it’s easy. You just have to put the pieces together to get it the way you’ve seen it. Wrong.

Here is where it really starts; you perceive other opportunities. And you can’t resist to experiment new ways. You’ll often opt for a totally different one. You’re an eternal beginner. Stupid? That’s what you’re paid for! To re-invent your job every time. That’s probably why you can spend an entire life doing it without being bored.

If you’re unlucky, like me, being a detail-maniac freak, as you’re one of those who truly believe that small details can make a huge difference, you’ll probably need a few more lives to imagine reaching pretence of satisfaction!” **Christophe Gilbert**



Current Photography Exhibitions

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.

Ballarat International Biennale - On now 22 August to 20 September
- Professional Workshops, Film program and 18 Speakers.

Centre for Contemporary Photography - *Tomorrow, and tomorrow, and tomorrow*: Showing the works of Jane Burton, John Gollings & Polixeni Papapetrou from 11 to 20 Sept.

Tinning Street Gallery - *Ritual Failure*: featuring the illustrative paintings of Nadia Toukhsati.

Box Hill Town Hall - Photographic Equipment Market, Sunday 20 Sept from 9am to 1pm - Admission \$5

Special Note

On the following pages are the final copies of the feedback form agreed to be used at the last AGM by all APJA judges when judging or presenting at photography clubs. Copies will be on the website by the time you receive this newsletter. Some of us have been using them for a few months and clubs have no problems in filling them out. Please print out copies for your use.



Website: www.apja.org.au

FEEDBACK COMMENTS ON JUDGING

CLUB:..... **DATE:**...../...../.....

Email Address:.....

TYPE OF COMPETITION/S.....
(e.g. print/projected/open subject/name of set subject)

Please return to: Name of Judge:.....

Postal Address:.....

Email Address:.....

(Or hand to judge upon completion of competition)

Without prejudice please choose one response per line.

Poor 1 2 3 4 5 6 7 8 9 10 Excellent

1. Judge

	1	2	3	4	5	6	7	8	9	10
Punctuality										
Friendly and approachable										

2. Technical Knowledge

	1	2	3	4	5	6	7	8	9	10	N/A
Prints											
Projected Images											
Installations *											
Audio Visuals											

* Installations are three dimensional, sculptural or interactive representations of images

3. Aesthetic Understanding

(The ability to appreciate the images for more than merely the technique involved)

Understanding of values in images	1	2	3	4	5	6	7	8	9	10

4. Delivery

	1	2	3	4	5	6	7	8	9	10
Enthusiasm										
Commentary:Clear, constructive and confident										
Pace of Delivery										
Consistency of marking										
Timeliness:Commentary finished within the allocated time										

5. Which of the following words best describe the way in which the judging was delivered (you can tick more than one) :

- | | | |
|---------------------|--------------------|--------------------|
| . articulate.... | . entertaining.... | . boring.... |
| . harsh.... | . chatty.... | . inconsistent.... |
| . concise.... | . informative.... | . constructive.... |
| . knowledgeable.... | . disorganized.... | . long-winded.... |
| . educational.... | . tactful.... | . encouraging.... |
| . tactless.... | . inspiring.... | . out of touch.... |

6. What was the best feature of the delivery ?

.....
.....

7. Did the majority agree with the assessment and awards presented?

.....
.....

8. What could be improved?

.....
.....
.....

9. Overall rating (circle one number):

Poor 1 2 3 4 5 6 7 8 9 10 Excellent

10. Any other comments?.....

.....
.....
.....

It is kindly requested that the competition secretary forward these comments to the judge concerned, in the interests of improving the overall standard of judging. A copy of this form is on the APJA Website.

Signed by (optional) on behalf of the competition organisers.

.....

Thank you from the Australian Photographic Judges Association for taking the time to complete this form.



Website: www.apja.org.au

FEEDBACK COMMENTS ON PRESENTATIONS

CLUB:.....

DATE:.....

CLUB email address:.....

TYPE AND TITLE OF LECTURE PRESENTATION:

.....

Please return to: Name of Presenter:.....

Postal

Address:.....

Email

address:.....

(Or hand to the presenter on completion of the presentation)

Please choose one response per line.

Poor 1 2 3 4 5 6 7 8 9 10 Excellent

1. Presenter

	1	2	3	4	5	6	7	8	9	10
Punctuality										
Friendly and approachable										

2. Presentation standards

	1	2	3	4	5	6	7	8	9	10
Clear introduction										
Subject knowledge										
Quality of images										
Questions dealt with properly										

3. Enhance Understanding

(Did the presentation enhance your understanding or appreciation of the subject)

	1	2	3	4	5	6	7	8	9	10

4. Presentation

	1	2	3	4	5	6	7	8	9	10
Conveyed Enthusiasm										
Was entertaining, informative or inspirational										
Length of presentation										
Clear commentary										

5. Which of the following words best describe the way in which the presentation was conducted (you can tick more than one) :

- | | | |
|--|---|---|
| <input type="checkbox"/> articulate.... | <input type="checkbox"/> entertaining.... | <input type="checkbox"/> boring.... |
| <input type="checkbox"/> harsh.... | <input type="checkbox"/> chatty.... | <input type="checkbox"/> inconsistent.... |
| <input type="checkbox"/> concise.... | <input type="checkbox"/> informative.... | <input type="checkbox"/> constructive.... |
| <input type="checkbox"/> knowledgeable.... | <input type="checkbox"/> disorganized.... | <input type="checkbox"/> long-winded.... |
| <input type="checkbox"/> educational.... | <input type="checkbox"/> tactful.... | <input type="checkbox"/> encouraging.... |
| <input type="checkbox"/> tactless.... | <input type="checkbox"/> inspiring.... | <input type="checkbox"/> out of touch.... |

6. What was the best feature of the presentation?

.....
.....
.....

7. What could be improved?

.....
.....
.....

8. Overall rating (circle one number):

Poor 1 2 3 4 5 6 7 8 9 10 Excellent

9. Any other comments?.....

.....
.....
.....
.....

It is kindly requested that the club secretary forward these comments to the presenter concerned, in the interests of improving overall standards. A copy of this form is on the APJA Website.

Signed by (optional) on behalf of the organisers.

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Thank you from the Australian Photographic Judges Association Inc. for taking the time to complete this form.