

# APJA NEWS

Issue 8. March 2106

PO Box: 2554 Ringwood North 3134

Website: [www.apja.org.au](http://www.apja.org.au)

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

email: pr.artpics@gmail.com

## *President's Message*

The new year has commenced with image making opportunities awaiting any observant photographer. Observant being the key point, as so often happens people travel through their day barely paying attention to the details they experience. We drive vehicles and motorcycles and our sense of paying attention is heightened while on the road but this attention to detail appears to fall away in daily living. As judges of photography our sense of observation and attention to detail needs to be, at the very least, that of the driver on the road and preferably the sensory observation of a road racing driver.

A vital approach towards appraising images is understanding the broader context of the image being evaluated. This point was recently demonstrated at the last general members meeting when Tuck Leong made a presentation about nature photography and the wide ranging conditions it experiences from international definitions, to club, to local municipal shows. The presentation made by Tuck explained a number of issues facing judges of nature images and in the next APJA News his presentation will be covered in some detail.

In the last APJA News mention was made about the grant application made to the Australia Council for the Arts. An email has been received from the Council part of which is quoted here:

"We received 262 applications for Four Year Funding and I am pleased to share feedback from the peer assessors who noted the innovative work being produced and the dynamism and potential of the companies. It goes without saying that this category is highly competitive and the peer assessors are placed in an unenviable position when determining the rankings.

Companies who are not receiving Four Year Funding have access to three project grant rounds each year through the Australia Council. Project support is also available through the Catalyst program delivered by the Ministry for the Arts, which has small to medium companies as a priority. We will be contacting you in the week of May 9 to advise the outcome of your application, and a public announcement will be made in the week of May 16".

As soon as the Committee is advised we will let members know the result of our application.

## ***APJA Syllabus***

The 2016 Syllabus had been set. Please enter these dates into your diary.

|           |               |   |  |
|-----------|---------------|---|--|
| January   | Mon 18        | Committee meeting                         | Completed  |
| February  | Sun 28        | General Meeting                           | 2pm St. Anthony's<br>(Speaker: Tuck Leong<br>Topic: Nature).   |
| March     | Mon 21        | Committee meeting                         | 7.30 pm St. Anthony's  |
| April     |               | No APJA events this month                 |  |
| May       | Sun 15        | Cmtee meeting<br>General meeting          | 12-2pm Cmtee meet<br>2 - 4pm (Speaker:<br>Jean-Phillipe Weibel<br>Topic: Landscape)  |
| June      | Sun 26        | Cmtee meeting<br>General                  | 12-2pm Cmtee meet<br>2 - 4pm (Speaker:<br>Dr. Bert Hoveling<br>Topic: Judging Nationals &<br>Internationals)   |
| July      | Sun 10        | Level 3 training                          | 8am - 4pm St. Peters   |
|           | <b>Sun 17</b> | <b>AGM &amp; Cmtee meeting</b><br>General | 12-2pm Cmtee meet<br>2 - 4 (Speaker: Bill Millar)  |
| Aug       | Sun 7         | Level 1 training                          | 8am - 4pm St. Peters   |
|           | Mon 15        | Committee meeting                         | 7.30 pm St. Anthony's  |
| September | Sun 4         | Level 2 training                          | 8am - 4pm St. Peters   |
|           | Sun 18        | General Meeting                           | 2pm St. Anthony's<br>(Speaker: Vicki Moritz<br>Topic: Subject to confirmation -<br>'What I look for as a judge')                                     |
| October   | Mon 10        | Committee meeting                         | 7.30 pm St. Anthony's  |
|           | Sun 30        | General Review of Training                | 2pm St. Anthony's  |
| November  | Sun 13        | General Meeting EoY                       | 2pm St. Anthony's<br>(Speaker: Paul Robinson<br>Topic 1: Politics & Wilderness Photography in Tasmania<br>Topic 2: Sol-struct: Lensless image making |
| December  |               | No APJA events this month                 |  |

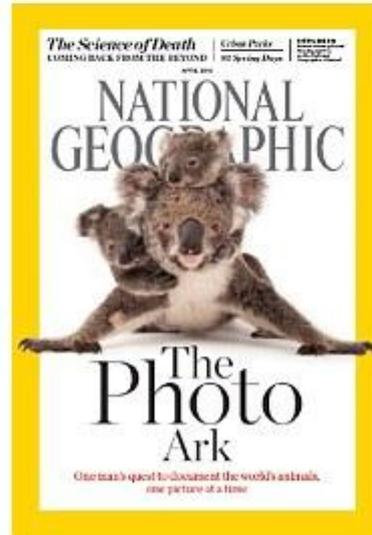
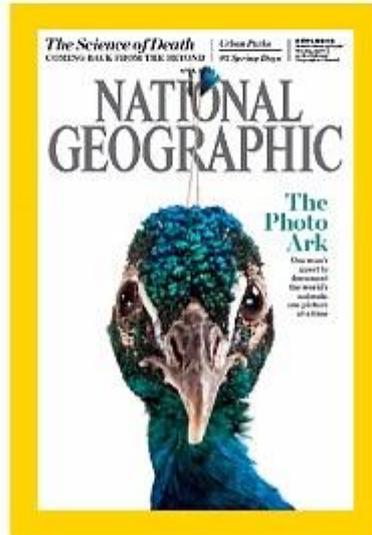
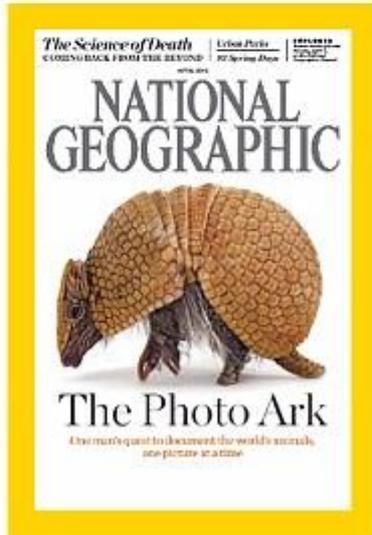
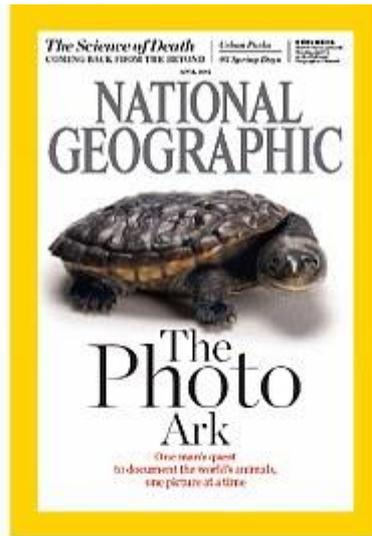
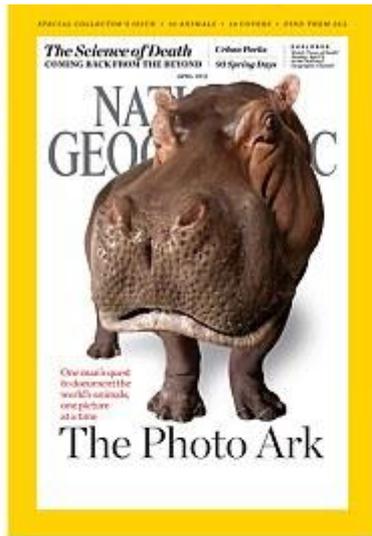
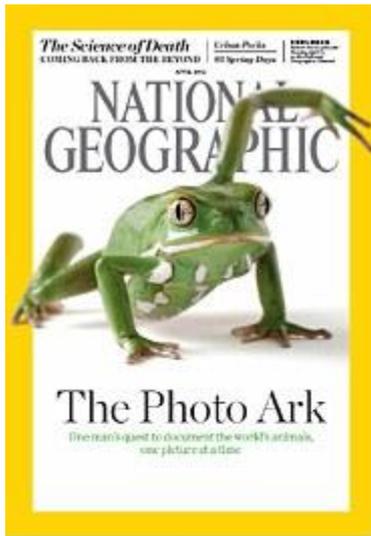
### ***Photographic Artist Review***

To continue the theme from the President's Message about nature photography in 2014 I was fortunate enough to attend a National Geographic presentation at Hamer Hall by Joel Sartore (born June 16, 1962, Ponca City, Oklahoma). He is a committed nature photographer and has undertaken a multi-decade photographic project, Photo Ark, to record endangered life on the planet. He was in Australia at the time recording our endangered species - there are many of them. He is photographer, speaker, author, teacher, and a 20-year contributor to *National Geographic* magazine. Sartore grew up in Ralston, Nebraska and graduated from the University of Nebraska-Lincoln with a degree in journalism. His interest in nature started in childhood, when he learned about the very last passenger pigeon from one of his mother's Time-Life picture books. He has since photographed a wide variety of species including wolves, grizzlies, musk oxen, lions, elephants and polar bears. His first National Geographic assignments introduced him to nature photography, and also allowed him to see human impact on the environment first-hand.

In addition to the work he has done for National Geographic, Joel has contributed to *Audubon Magazine*, *GEO*, *Time*, *Life*, *Newsweek*, *Sports Illustrated* and numerous book projects. Joel and his work have been the subjects of several national broadcasts including *National Geographic's Explorer*, the *NBC Nightly News*, NPR's *Weekend Edition* and an hour-long PBS documentary, *At Close Range*. He is also a contributor on the *CBS Sunday Morning Show* with Charles Osgood. In 2015, he had an appearance in the film *Racing Extinction* where he photographed the very last Rabb's fringe-limbed treefrog. Joel Sartore is a founding Fellow of the International League of Conservation Photographers (ILCP) In 2012, Sartore was named a Fellow of the National Geographic Society.

He is a photographer on a mission to photograph 12,000 endangered animals who could disappear soon. Joel Sartore wants to keep a record and encourage the world to preserve them, he has recorded more than 5,600 species in ten years and won't stop until he gets all 12,000. The species are captive, meaning they're bred in conservation facilities such as zoos and reservations.

Enter his name into Google and browse at your leisure the nature photography Joel Sartore captures. Following two pages contains some of his images.



© National Geographic





### ***Current Photography Exhibitions***

For something a little different try a visit to the Australian Centre for Moving Images, Federation Square, Melbourne and see the work of Melbourne based Daniel Crooks and his work "Phantom Ride" and while there also take a peek at Screen Worlds.

### ***APJA Facts***

At the association meeting on 20th September 2015 Ron Cork presented about why we judge photography. The following is the next part in his series. If you have any questions about content of the articles then please contact Ron: [RCmurbella7@gmail.com](mailto:RCmurbella7@gmail.com).

#### **Why Have Your Photography Judged?**

Getting a 'favourable' critique of your work, according to your criteria and winning a merit or major placing will happen and often, if you stick with the rules and produce well constructed images. But if your work is outside the norm, then the frequency of that happening will be lower. This lack of suitable and wider understanding and recognition of art by judges often has the sad side effect of actively discouraging people from being more creative and more personal with their work. What's the point of producing fine art and offering it for assessment and criticism if

the assessor doesn't have any appreciation of what you are trying to create, display and emote, regardless of his or her personal tastes and experience?

Even so, when receiving an assessment, it is prudent for you, the artist, to have an open mind and heart and consider all the information presented. After all it was your choice to participate. It may not be as pleasant to receive but a bad assessment or a negative judgement can have almost as much value as a good or positive one. Providing you can constrain your outrage and stop yourself from throwing things or inflicting physical harm on the judge, you will begin to recognise the value of a more highly critical assessment.

Only hearing positive feedback without criticism and comment on the not-so-good aspects of your work is glossing over the things you need to know more about. What will also become obvious and possibly painful over time will be the lack of (or at least the demonstration of) adequate skills, appropriate levels of knowledge or even the actual incompetence of some of those who put themselves forward as 'experts'.

Thankfully, this low quality of advice is usually more off-putting than actually harmful when it is recognised and can still be used in a positive way, but it also has the potential to act as discouragement. At the least it will most probably force you to seek further and hopefully better advice elsewhere. On the positive side, generally all advice, positive and negative, good and 'bad', is worthwhile, to some degree.

Something relevant and useful will usually be said during most assessment presentations, you just need to be open enough to hear it amid the waffle and your teeth grinding. But for it to have any value, you need to act on it. Use the information to update your knowledge, try the suggestions, practice the ideas offered and hopefully it will help improve your skills. Some processes may not suit your style but included in those processes may be techniques that you can use, somewhere. You will learn which suits your temperament and style, which processes to add to your suite of tools and which to ignore. All this of course assumes that this advice and instruction is actually offered during the assessment or judging presentation, which is typically limited because of time restrictions, or as with some clubs, is openly frowned upon and in some cases simply forbidden... *To be continued next newsletter*