

APJA NEWS

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President's Message

Ending 2017 on a positive note the association has achieved a lot this year. The APJA conducted:

1. Levels one through to four training completed. Level 1 Novice Judging was held at Benalla on 2 April.
2. In all 24 presenters were organized for these seminars.
3. Over 180 attended seminars include a presentation at VAPSCON.
4. Monthly meetings continued with six presenters covering various topics including two workshops dealing with image evaluation.
5. The website now includes a reference to as many photographic galleries in Australia as can be found at the moment.
6. About a dozen judges have achieved Licentiate Level 3 and a further group are currently being assessed for Associate Level 4.
7. A number of APJA members attended the AIPP National Print Awards this year as observers.

What's being planned for 2018

1. Soon the APJA will commence placing set subject definitions onto the website.
2. Some of the seminars were videoed this year and are currently being edited for distance training.
3. A reference library of photographic books is currently being organized as a source for APJA members.
4. The APJA has been invited to present at APSCON in 2019.
5. Tasmania, Queensland, NSW and WA have commenced a dialogue about APJA
6. In 2018 we are continuing the training program through to Fellow Level 5 with a Level 1 seminar being conducted at Latrobe Valley CC.

TBC for the weekend 20/21 Jan 2018 a visiting judge from the USA, Joanne Stolte, will be making a presentation to the APJA and all club members are welcome to attend. Cost is yet to be finalised.

Paul Robinson

DRAFT Syllabus 2018

The last meeting for the APJA for 2017 is being held on Sunday 19 November commencing at 2pm at St. Anthony's cnr Grange & Neerim Roads, Glenhuntly. This is our end of year meeting and look forward to seeing a large contingent present.

The first draft for the 2018 syllabus is as follows. Amendments may yet be made and final version will be published before Christmas.

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|-----------|---------------------------------------|
| Jan 14 | Image Evaluation Workshop |
| Jan 20/21 | Joanne Stolte (USA) TBC |
| Feb 11 | Committee and General meeting |
| Mar 4 | Image Evaluation Workshop |
| Apr 15 | Level 1 seminar at La Trobe Valley CC |
| May | No meeting |
| Jun 17 | Level 3 seminar. |
| Jul 1st | AGM & training presentation |
| Jul 15 | Level 4 seminar |
| Aug 12 | Committee and General meeting |
| Sept | No meeting |
| Oct 14 | Level 5 seminar |
| Nov 11 | Committee and General meeting |

Monthly Presenter Notes

With thanks a two-part presentation about still life photography was made by Emma Gilette (Judging Still Life) and Rob Sloane (Interpreting definitions of Still Life).

Judging Still Life

A brief outline of its long history from Rock Painting to Egyptian, Greek and Roman ideas preceded a component dealing with sub-set genres such as food, product, macro, abstract, memento and traditional approaches.

An extensive range of practitioners were presented with their artworks which included Henrik Bonnevier, Cristina Colli, Marian Drew (See also Newsletter No.13 of November 2016), Daniel Seung Lee, Maciek Jasik Repin and Louise Zhang just to name some and for your reference.

In judging this subject one would look for interesting choice of subject and its matching background. The lighting should be effective in relation to the composition which is a key component. The styling and arrangements of still life contribute to its story telling capacity which leans towards an emotional outcome. Planning is a key ingredient in a successful still life and appropriation can be considered along with this.

Interpreting Definitions

There are a number of definitions used internationally, nationally and locally and care must be taken in their accurate representation in photographic form. The thought provocative presentation covered a range of still life and near still life images, the latter of which can be a trap for a judge. Followed by a discussion it emerged that a still life is:

“An arrangement of inanimate objects in an artificial or natural setting”

This definition is being one of those used in our new Dictionary of Definitions.

Photographic Artist Review

In lieu of a presentation about what to look for and how to judge abstract photography at the monthly general meeting the following is the first of a short series of relevant photographic practitioners. Firstly, from our Dictionary of Definitions, one of several definitions of abstract:

“Sometimes called non-objective, experimental, conceptual or concrete photography, is a means of depicting a visual image that does not have an immediate association with the object world and that has been created through the use of photographic equipment, processes or materials. An abstract photograph may isolate a fragment of a natural scene in order to remove its inherent context from the viewer, it may be purposely staged to create a seemingly unreal appearance from real objects, or it may involve the use of color, light, shadow, texture, shape and/or form to convey a feeling, sensation or impression. The image may be produced using traditional photographic equipment like a camera, darkroom or computer, or it may be created without using a camera by directly manipulating film, paper or other photographic media, including digital presentations”. (Wikipedia)

Ola Kolehmainen (b.1964) Helsinki, Finland, based in Berlin, Germany is a photographer whose exceptional images uses architecture as both a starting point and as his main source of inspiration. Instead of portraying architecture in a direct form, he reveals it as an examination of space, light and color, all of which reflect and question our typical, human way of looking at things.

Because of his unique perspective, Ola developed a more abstract and independent language that allowed him to distance himself from architecture as it is. In his monumental photographs of modern architecture, Ola Kolehmainen zeroes in on a building's unremarkable details, reducing facades to simple forms and blocks of color. Only rarely does an element of a building's surrounding environment, such as a bird or a cloud, make its way into the frame. Mounted on shiny acrylic glass, the photographs are also notable for their glossiness. Kolehmainen's work exemplifies the Helsinki School's dedication to realizing high concept, thematic photographic series.



(Ref: <https://www.artsy.net/artist/ola-kolehmainen>)

Current Photography Exhibitions

Victoria

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

2017 CCP Salon

We'll be open from 6–9pm, Thursday 23 November for you to view, vote and buy from *2017 CCP Salon*. Open from 24 November until 16 December, join us for *2017 CCP Salon* public programs:

- Salon Family Day* on Saturday 3 December, 12–4pm;
- Judges and winner's speak*, Friday 8 December, 5–7:30pm; and
- That's a (Christmas) wrap*, Saturday 16 December, 2–6pm.

New South Wales

Australian Centre For Photography, 72 Oxford St., Darlinghurst 2010
Opens 10am to 6pm T:(02) 9332 0555

Barbara McGrady: Always Will Be

3 November – 9 December 2017 Opening Event: Thursday
2 November, 6 pm to 8 pm at ACP Project Space Gallery. Barbara McGrady is a Gamilaroi Murri yinah (woman), Sydney based-photographer from the north west of NSW and Southern Queensland, who has been documenting contemporary Aboriginal history since the 1970s. Her works include the iconic images of world champion Aboriginal boxer Anthony "Choc" Mundine, the Koori Knockout Carnival (one of the biggest Indigenous gatherings in Australia) and the Sista Girls of Mardi Gras.

The exhibition is guest-curated by Sandy Edwards as part of the ACP's Carte Blanche Program.

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

Queensland Centre for Photography, 33 Oxford Street, Bulimba
T: 07 3399 9398

Email: www.qcp.org.au

Open: Wed to Sat 10am – 5pm, Sun 11am – 3pm.

South Australia

The Centre for Creative Photography, 138 Richmond Rd, Marleston
SA 5033 T: (08) 8354 0839

The 9th Prospect Portrait Prize is a juried exhibition. Members of the Prospect Arts Action Network (PAAN) will assess and select the finalists for the exhibition which opens 26 November 2017. Finalists will be selected on the artistic merit of work, and conformation to conditions of entry. The selection panel will consider the work in relation to presenting a cohesive Prospect Gallery exhibition.

Western Australia

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

The Collective - 23 November 2017

Now in its 7th year, **Collective** is PCP's annual exhibition and fundraiser. Funds collected go towards PCP's future developments, whilst providing an opportunity for photographic artists to feature their work in a professional group exhibition alongside many other talented and accomplished artists from WA and beyond.

Tasmania

MONA (The Museum of Old and New Art), 655 Main Rd., Moorilla
Winery Estate, Berriedale, Glenorchy, Tas 7011

T: +61 3 6277 9900

Entry fee except for Tasmanian residents.

Ola Kolehmainen in front of one of “Super Composition, 2006”.
C- Type Print, Diasec mounted 180 x 247 cm. image.

