

APJA Australian
Photographic
Judges Association
Inc.

APJA NEWS

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**Photographic Artist Feature
Petrina Hicks**



Established 2014

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President's Message

Sunday 1 July our AGM was held and I sincerely thank retiring members of the committee, Mary Mullane and Sheryle Griffiths, for their commitment and input to the association. Volunteers are the backbone of the association and as with any other group the more cohesive the more successful. We are fortunate in that the association has a vision upon which to base our operations which is standing us in good stead. Congratulations to the following members have been elected as our new committee for 2018/19.

Zommers, Alfred	Honours
Zommers, Margaret	Secretary/Public Officer
Sloane, Rob	Assistant Secretary, Marketing
Harding, Tony	Librarian-Curator
Cork, Ron	Web Master
Chalmers, Tania	Treasurer
Robinson, Paul	President
Weibel, Jean-Phillipe	Vice-president
Gillette, Emma	Training Director
Norris, David	General Committee
Jenny Fawkes	General Committee

Another successful Level 4 Associate Seminar was held on Sunday 15 July with twenty-seven attending. Feedback showed this was another successful seminar and was an improvement upon the same level seminar from last year.

12 August is another general meeting with a presentation and all are welcome, especially to see the presentation as shown in the following syllabus.

First LEVEL 5 FELLOW Seminar Sunday 14 October – Register NOW

Paul Robinson

Paul Robinson
President

Syllabus 2018

Month	Date	Event 1	Event 2/Commence Times	Location	Topics	Leaders & Training Topic
August						
	Sunday 12th	Committee meeting 12:15pm	General Meeting 2pm	St. Anthony's	Paul Robinson	Influence of Art upon Photography 1850 to Now
Sept		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					

APJA Facts

Sixth in this series about bias is Familiarity Bias. In psychology this occurs when the familiar is favored over novel places, people, or things. The familiarity bias can be applied to various situations that individuals experience in day-to-day life. When these situations appear similar to previous situations, especially if the individuals are experiencing a high cognitive load (such as judging images), they may regress to the state of mind in which they have felt or behaved before.

The familiarity bias stems from availability bias, which suggests that the likelihood of events (i.e. images) is estimated based on how many examples of such events come to mind. Thus, the familiarity bias shows how "bias of availability is related to the ease of recall", therefore, the familiarity bias is defined as "judging events (i.e. images) as more frequent or important because they are more familiar in memory."

Monthly Presenter Notes

Two special presentations were made at our AGM on 1 July this year. First, was Adrian Smith, one of Victoria's longest serving judges talking about his views in judging images at club, national and international level. He also spoke about some of his most humorous experiences all of which gave those present, especially new judges, insights into encounters they may have and encouraging their confidence in their judging role.

Jennifer Fawkes also presented IMAGE ANALYSIS – The PSA model of critiquing images. A memorable presentation, here is Jen’s report. “At the recent AGM I spoke to members about a program offered by the Photographic Society of America (PSA) of which I am both a member and teacher. PSA offers members a range of free, on-line, courses that includes a program titled “Image Analysis”. On the PSA website this course is described as,

“..... for individual members of PSA who wish to know more about photography and what may constitute a pleasant photographic image and would like to learn what to say in the analysis or evaluation of a photograph”.

Unlike the APJA model of critiquing and scoring images, this model does not include the range of skills required to score according to a standard deviation curve, or teach the skills need to stand up in front of a club. It does, however, offer a way of evaluating and image according to a list of elements, and then writing up a critique that reflects the opinion of the person undertaking the image critique. At the core of the program is an understanding that everyone, judges and photographers alike, are unique in their view of the world and that any evaluation of an image will be the sole opinion of the judge. As such, the emphasis is on HOW a critique is written, not WHAT is written, with a focus on the judge ‘owning’ that opinion. Thus, a good critique will see the words ‘in my opinion’, ‘I believe’, ‘to my eye’ throughout the critique, and suggestions about how a maker MAY improve an image, rather than they SHOULD perform a certain alteration.

The program also encompasses a number of assumptions that may reassure new judges. The first is the assumption that any judge is a competent photographer with a good understanding of the fundamentals of camera craft. This includes the technical aspects of cameras, composition, lighting, storytelling and a few others that make up the ‘elements’ of photography. Another assumption is that a judge does NOT have to be a highly successful photographer or even credentialed. The co-ordinator of the program will argue that the more credentialed a judge is, the more likely he/she is to be biased. Lastly the program argues that judging is a skill, that can be learned. It is viewed as the ability to give your opinion of an image that is honest and presented in a way that does not do harm to an image maker and offers them choices about how they might improve an image.

This program is free to member of PSA. On registering the student is allocated a ‘teacher’ and then is sent the first of 12 lessons, each containing 2 images to critique along with an e-book “Judging Analysis”. Students then complete the critiques, and these are emailed to the teacher for feedback. The course must be completed within 3 months and at the end they are sent a ‘Certificate of Completion’. There is no accreditation process and completion does not mean that a person is actually competent to be a judge (and sometimes they are told this!). I enjoy being a teacher for this program, and I now fully understand why some people find the process of evaluation difficult, as well as why individuals can be so different in their responses to an image. I do believe that it might be of value to incorporate some of these ideas into our program, to continue to support our members to grow as judges and eventually take the plunge to become an accredited judge.

For more information the PSA website is www.psa-photo.org.

Photographic Artist Review

Third in our series about portrait photographers, Petrina Hicks, is another of Australia's unique photographic portrait artists. Born in 1972 in Sydney she utilises the seductive and glossy language of commercial photography to create artworks that probe at the false promise of perfection, exploring photography's ability to both create and corrupt the process of seduction and consumption.

Her work often explores female identity referring to mythology and art history and drawing associations between these elements and contemporary image culture. Of further interest is the symbiotic relationship between animal and human reflected in her work. Petrina Hicks has exhibited widely through solo and group shows in Australia, Europe, Asia, North and South America. Her work belongs to various national and international collections including: National Gallery of Australia, AGNSW, Queensland Art Gallery, Tweed River City Art Gallery, National Gallery of Victoria. She has been awarded various notable prizes and residencies including; 2014 Bowness Photography Prize, Josephine Ulrick Photography Award for Portraiture, 2008 ABN Emerging Artist Award and La Cite.



Committee Activities

Please note there is another tag heading in the APJA Website, titled "Policies". The first of our published policies in a nutshell, it reads: **Internet based video recording of the judging of photography club competitions is banned when APJA judges and speakers are involved.**

Current Photography Exhibitions

Victoria

Centre for Contemporary Photography, 404 George St., Fitzroy
T: (03) 9417 549. *Architecture Makes Us: Cinematic Visions of Sonia Leber and David Chesworth* Current until 09 September 2018

The Town Hall Gallery, 360 Burwood Rd., Hawthorn.
Yesterday, Today and Tomorrow Historical photographs Current till 26 August.

Monash Gallery of Art, 860 Ferntree Gully Rd, Wheelers Hill.
T: (03) 8544 0500 *Legacy. Your Collection. Our Story.* Current till 19 Sept

Cardinia Cultural Centre, Lakeside Boulevard, Pakenham.
14th Pakenham National Exhibition 2018. Exhibited 8 & 9 September.

Yarra Ranges Regional Museum, 35 Castella St., Lilydale. Tel: 9294 6313
National Photographic Portrait Prize Current until 2 September.

Then at

Hamilton Gallery: Friday 21st September until Sunday 4th November 2018.

New South Wales

International Towers, 300 Barangaroo Ave., Sydney.
mali dharngur Is a United Nations supported exhibition curated by Prof Quilliam. Current until 18 August 2018.

Australian National Maritime Museum, 2 Murray St., Sydney.
Wildlife Photographer of the Year Current until 14 October 2018.

Hyde Park North, 110 Elizabeth St., Sydney
Australian Life 2018 From 13 Sept to 7 October 2018

National Library of Australia, Parkes Place, Canberra ACT 2600
T: (02) 6262 1111 *Deeds Not Words: Women's Suffrage in Britain*
Current to 9 August 2018 **Also** *1968: Changing Times* Current till 12 Aug 18.

Queensland

Museum of Brisbane, Level 3, Brisbane City Hall, King George Square, Brisbane. Tel: 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

Art Gallery of South Australia, North Terrace, Adelaide
Tracey Moffatt Exhibition Current until 30 September.
Dianne Arbus Exhibition Current until 30 September.
Through the Lens Current until 10 August.

South Australian Museum, North Terrace, Adelaide.
2018 Australian Geographic Nature Photographer of the Year
From Friday 24 August to Sunday 11 November 2018

Western Australia

Perth Centre for Contemporary Photography, 436 Hay Street, Subiaco.
'LIGHT + OCHRE' / Katie Breckon, 'IDENTIFICATION' / Lyle Branson &
'ROUND MIDDAY' / Daniel Gevaux. Current until 25 August. Artist Talk /
Thursday 2 August 2018, 5pm. Exhibition located at: 10 Douglas St, West Perth

WA Maritime Museum, Victoria Quay, Fremantle WA Tel: 1300 134 081
2017 Australian Geographic Nature Photographer of the Year
Current till Sunday 26 August 2018
And Nikon-Walkley Press Photography Exhibition, Current till 2 September.
And PrintWest – Photographic Exhibition, From 9 August to 7 October.

Tasmania

Burnie Regional Art Gallery, 77-79 Wilmot Street, Burnie Tel: 6430 5875
50 Greatest Photographs by National Geographic Current.

Tasmanian Museum and Art Gallery (TMAG), Dunn Place, Hobart.
Tel: 6165 7000 *Antarctic Photography Competition Exhibition*
Current until 19 August in the Bond Store Basement.