

APJA Australian Photographic Judges Association Inc.

APJA NEWS

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Photographic
Judges Association
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The Lockdown

As the Covid-19 virus continues its inimical health contagion and social interruption for the foreseeable future the APJA committee is re-assessing the training program for this year as face-to-face seminars are on hold. You would have received by now an invitation to participate in our first on-line training program using Zoom and conducted over three consecutive Friday evenings during May & June. As this is directed at Level 5 Fellow training, I would encourage you to participate as this is the most senior level yet conducted by our association.

MEMBERSHIP FEES

After holding over our person-to-person seminars, for likely the rest of this year as advised in the March APJA NEWS, the reduction of costs for venue hire, catering and to some extent the speaker fees, the committee has made the decision to carryover membership for a further year, viz:

Anyone who is a member as of 30 June 2020
will remain
a financial member to 20 June 2021

Support for Judging Skills

When we as judges evaluate competitions, especially set subjects, it can be frustrating for club members (especially those who may specialise in the particular genre) who sense that the judge may not have done adequate preparation. This sense can derive from lack of detailed knowledge about a specific topic or the commentaries are generic in style. A more progressive approach is to be able to bring valuable knowledge to the subject.

Most APJA NEWS issues include a photographer who has made a contribution to the betterment of photography; however, this will always be limited owing to the frequency of the publications. To make an impact into gaining a block of knowledge, attached to this issue is an Excel spreadsheet featuring nearly 300 photographers across 39 genres (most of which are found in club competitions) for you to upload from the Internet and use as a visual reference for your understanding of quality image making. It is far from being a comprehensive reference list.

Understandably this will take some time for you to build this library of images, you are urged to do so for the following reasons:

1. You will have a library of images giving you an insight into the visual history, trends, variations, subtleties, styles and concepts within each subject, and
2. Most importantly, as you construct your library, it will give you a **yardstick by which to understand the quality of images within each genre.**

Having a *yardstick for quality* within any genre gives you the opportunity to make balanced assessments of images based on your intellectual, emotional, psychological, physiological and cultural responses to each image being judged. This cannot be emphasised enough, otherwise as judges we are metaphorically working blindfolded or driving at night without the car lights switched on.

The attached spreadsheet encompasses the name of the referenced photographer, country, subject and up to six key descriptive words about their imagery. Every one of the photographers has a quantity of images on the Internet, however, some work in more than one subject area so specifically seek those photos in the genre noted. Also, beware that when uploading any images ensure they are those that belong to the specific photographer as often other photographers get into their oeuvre giving a false rendition of their work.

Sad Farewells

The German photographer, Astrid Kirchherr, (1938 – 2020) passed away earlier this month. Her fame as a photographer began with her images of The Beatles where she preferred B&W images as she believed it had the capacity to produce more drama than colour. She had a mastery of light and shade in her images.

By now you may know that our friend, mentor and teacher Richard White (FAIPP, APPLM, MPhotogI) unexpectedly passed away on 7 May while being interviewed by the magazine 'On landscape' out of the UK. He was an early proponent of conducting photographic workshops in Australia in regards to landscape and environmental photography. He summed up his approach to photography as:

“I feel I am compelled to photograph. Always looking for the beauty before me. Trying to make images from my heart with technical information from my head. It’s a visual communication that with luck will elicit an emotional response from the viewer”

A speaker and presenter to the APJA he will be sadly missed and our condolences are offered to his family for his tragic loss.

Paul Robinson
Paul Robinson
President