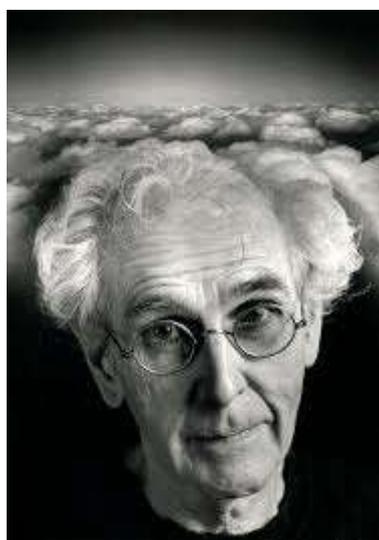


APJA Australian
Photographic
Judges Association
Inc.

APJA NEWS

Issue No.38 DECEMBER 2019



Photographic Artist Feature
Jerry Uelsmann

Established 2014

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President's Message



Merry Christmas and Happy New Year

Very best wishes to all APJA members for the season with deep appreciation for your support throughout the year. Time for a breather over the next few weeks before next year's judging cycle commences and hope you all can get in some quality photography. Congratulations to those members who have done well this year in gallery exhibitions, this further attests to your broadening abilities in photography.

Special thanks to the committee members who retired and welcome to the new members as of the AGM mid-year. Without you as volunteers the APJA would not exist and judging training would be all the poorer. Which leads me to note the confirmation of the Level 5 Fellow Seminar being conducted on 22 March 2020 at a new venue, the Knox Camera Club, located in Boronia. All members of the APJA are urged to attend as it will be another two year before this will be conducted again. Closer to the time we will see if country-based judges need billeting in Melbourne so we can put arrangements in place.

Wishing you all a Merry Christmas and Happy New Year,

Paul Robinson

Paul Robinson

President

Syllabus 2020

			Date	Type	Venue	
2020	Jan			No Meetings		
2020	Feb	Sun	16	Cmtee only meeting	Boronia	Cmtee meeting only.
2020	Mar	Sun	15	VAPS Mid Year		
2020	Mar	Sun	22	Level 5		Labour Day holiday 9/3
2020	April			Easter 10,11,12 and 13		
2020	April	Sun	19	Cmtee and Image Eval Pt 1		
2020	May	Sun	17	Level 1		
2020	June	Sun	14	Cmtee and Imag Eval Pt 2		Queens bd holiday 8/6
2020	June			VAPS 26,27,28		
2020	July	Sun	19	Cmtee and General and AGM		
2020	Aug	Sun	16	Cmtee only meeting	Boronia	
2020	Sept	Sun	13	Level 3		
2020	Oct	Sun	18	Cmtee and General EoY		EOY get together
2020	Nov					
2020	Dec					
			Date	Type	Venue	
2021	Jan					
2021	Feb	Sun		Cmtee meeting		
2021	Mar	Sun		Level 6		

- 2020 L5, L1, L3
- 2021 L6, L2, L4
- 2022 L1, L3, L5
- 2023 L2, L4, L6



Jerry Uelsmann

APJA Facts

In the ongoing series about bias, covered to date has been Mere Exposure Effect Bias, Physiology of Bias, Superficial Bias, Confirmation Bias, Familiarity Bias, Bandwagon Effect, Expectation Anchor, Over Confidence (Which includes belief bias and belief perseverance), Intuition, Hindsight, Egocentric and Cultural Bias. This month the past *News* biases are summed up here. In noting all these types of biases, it was designed for we, as judges, to become self-aware about how and why we approach commentaries about competition photography.

To paraphrase ‘Critic Biases’ in Wikipedia ‘*Photographers have often had an uneasy relationship with their critics. Photographers usually need positive opinions from judges for their work to be viewed and purchased; unfortunately for the photographic artists, only later generations may understand it.*’

Art can stand-alone with an instantaneous judgment or can be viewed with a deeper more educated knowledge. Aesthetic, pragmatic, expressive, formalist, relativist, processional, imitation, ritual, cognition, mimetic and postmodern theories are some of many theories to criticize and appreciate art. Art criticism and appreciation can be subjective based on personal preference toward aesthetics and form, or it can be based on the elements and principle of design and by social and cultural acceptance.

While the above is related to gallery artists and photographers the thoughts can also apply to judges and club photography.

EOY Presentation

Ron Cork made an excellent presentation that involved audience participation at our EOY meeting. While attendance at these presentations could be improved nevertheless a few important points were taken away from ‘Titles for Images’. They were:

- . Titles can alert a judge to things that might not be immediately seen.
- . Titles can explain or demystify (clarify a possible misunderstanding of the ‘story’)
- . Titles can direct the intent of the photograph (alerts the viewer to the author’s point of view/bias/emotion-of-the-day)
- . Titles can redirect attention (shift focus away from a seemingly obvious focal point to the one intended, albeit a possible intention, eg allegories)
- . Titles help understand it (demystify or add explanation)
- . Titles can emphasise the important (ensure the viewer ‘gets the point’)
- . Titles can supply/change context (change apparent meaning to another)
- . Titles can help the story (open/alert/embellish the viewing)

Photographic Artist Review

Editor's Note

I was first introduced to the work of Jerry Uelsmann by Ian Bock (Melbourne Camera Club) in the 1980's. Never forgot the amazing work of Uelsmann that it is all done in a darkroom. This shows imagination is a powerful enticement to high quality images. Here we are continuing the allegorical theme commenced in the last newsletter.

Jerry N. Uelsmann (born June 11, 1934 Detroit, Michigan, USA) was the forerunner of photomontage in the 20th century in America and his work pre-empted the digital age of composite imagery. He earned a BA from the Rochester Institute of Technology and M.S. and M.F.A. degrees from Indiana University. Soon after, he began teaching photography at the University of Florida in 1960. In 1967, Uelsmann had his first solo exhibit at The Museum of Modern Art.

He is a master printer, producing composite photographs with multiple negatives and extensive darkroom work. He uses up to a dozen enlargers at a time to produce his final images, and has a large archive of negatives that he has shot over the years. The negatives that Uelsmann uses are known to reappear within his work, acting as a focal point in one work, and background as another. Similar in technique to Rejlander, Uelsmann is a champion of the idea that the final image need not be tied to a single negative, but may be composed of many. During the mid-twentieth century, when photography was still being defined, Uelsmann didn't care about the boundaries given by the Photo Secessionists or other realists at the time, he simply wished to share with the viewer the images from his imagination and saw photomontage as the means by which to do so.

Unlike Rejlander, though, he does not seek to create narratives, but rather "*allegorical surrealist imagery of the unfathomable*". Today, with the advent of digital cameras and Photoshop, photographers are able to create a work somewhat resembling Uelsmann's in less than a day, however, at the time Uelsmann was considered to have almost "magical skill" with his completely analog tools. At the time his work first came to popular attention, photos were still widely regarded as unfalsifiable documentary evidence of events. However, Uelsmann, along with Lucas Samaras, was considered an avant garde shatterer of this popular mindset and help to expand the artistic boundaries of photography.

Despite his works' affinity with digital techniques, Uelsmann continues to use traditional equipment. "I am sympathetic to the current digital revolution and excited by the visual options created by the computer. However, I feel my creative process remains intrinsically linked to the alchemy of the darkroom." But to this day, he still produces photos, sometimes creating more than a hundred in a single year. Out of these images, he likes to sit back and select the ten he likes the most, which is not an easy process. (Source: en.wikipedia.org)

'My images say far more than I could in word. I believe in photography as a way of exploring the possibilities of man. I am committed to photography and life...and the gods have been good to me. What can I say. Treat my images kindly, they are my children.' The elements that he uses to construct photomontage are diverse. Often, he employs natural elements and juxtaposes them with mysterious human forces and dynamic backgrounds to create a dreamlike world of mystery and abstract meaning. His work is always black and white.

What separates Uelsmann's work from other artist is the fact that he leaves one of the most important functions of the art to his audience; He wants the audience to interpret the image based on their backgrounds, knowledge and emotions. [Download ppt "Jerry N. Uelsmann "My images say far more than I could in word. I believe in photography as a way of exploring the possibilities of man. I am committed."](#)



Current Photography Exhibitions

Victoria

Town Hall Gallery, Town Hall Gallery, 360 Burwood Rd., Hawthorn.
Contemporising the Modern: Australian Modern and Contemporary Photography
Current till 15 Dec 19

Centre for Contemporary Photography, 404 George St., Fitzroy T: (03) 9417 549.
Ilford CCP Salon. Current till 15 Dec 19

New South Wales

Australian Centre for Photography, 21 Foley St. (Cnr. Crown St.), Darlinghurst
Closed Sundays, Mondays and Public Holidays (opens 10am)
Photostart 2019. Current till 25 January 2020

Queensland

Museum of Brisbane, Level 3, Brisbane City Hall, King George Square,
Brisbane. Tel: 07 3339 0800 *Perspectives of Brisbane* on permanent display.

Queensland College of Art, South Bank campus, 226 Grey St., South Brisbane
Perrin Millard: *Convergence* Current till 21 December 19

South Australia

Art Gallery of South Australia, North Terrace, Adelaide. Tel: 8207 7000
Robyn Stacey: *Ray of Light* Current till 27 September 2020. (Partly on tour in SA regional galleries)

Western Australia

Perth Centre for Photography, 357 – 365 Murray St., Perth (Opens 11am-3pm)
Martha Cooper: *Street Shots 1970 – 2019* Opening 17 Dec 19 till 11 Jan 2020

Tasmania

Cradle Mountain Wilderness Gallery, (Cradle Mountain Hotel),
3718 Cradle Mountain Rd., Cradle Mountain 7306 T: 6492 1404
Jennifer Frost: *Softly Speaks the Stillness* current till 9 March 2020