

# APJA Australian Photographic Judges Association Inc.

## APJA NEWS

**Issue No.46 SEPTEMBER 2020**

APJA Australian  
Photographic  
Judges Association  
Inc.

**Established 2014**

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Photographic Artist Feature  
Tatiana Skorokhod

## *President's Message*

This October newsletter includes the first draft of the 2021 syllabus. Please keep it in mind for your participation next year. Talking of participation, most of us are busy with judging club end-of-year competitions over the next few weeks so I trust you practice all the training and information the APJA has supplied for your support this year.

Our new website continues its construction and we are looking for some images to illustrate some of its content. If you have made photographs at any of the training seminars then please email them to me at your earliest convenience.

The Level 3 seminar commences this coming Friday 6 November – not too late to enrol.

### **END OF YEAR SPEAKER**

**Len Metcalfe presenting 'Astonishing Abstracts'**

new abstract possibilities – how we can appreciate them

A photographer for a national magazine was assigned to take pictures of a great forest fire. He was advised that a small plane would be waiting to fly him over the fire. The photographer arrived at the airstrip just an hour before sundown. Sure enough, a small Cessna airplane was waiting. He jumped in with his equipment and shouted, "Let's go!" The tense man sitting in the pilot's seat swung the plane into the wind and soon they were in the air, though flying erratically.

"Fly over the north side of the fire," said the photographer, "and make several low-level passes."

"Why?" asked the nervous pilot.

"Because I'm going to take pictures!" yelled the photographer. "I'm a photographer, and photographers take pictures!"

The pilot replied, "You mean you're not the flight instructor?"

*Paul Robinson*

Paul Robinson  
President

# Syllabus

All meetings by ZOOM

## NOVEMBER

|        |          |        |                 |
|--------|----------|--------|-----------------|
| Friday | 6th Nov  | 7.30pm | Level 3 Seminar |
| Friday | 13th Nov | 7.30pm | Level 3 Seminar |
| Friday | 20th Nov | 7.30pm | Level 3 Seminar |

Sunday 15th VAPS AGM

Sunday 29th 1.00pm to 2.15pm Committee Meeting  
2.30pm to 4.00pm EOY General Meeting

## 2021

Jan Nothing  
 Feb Sunday 14th Committee and General meeting  
 Mar Level 2 Seminar via Zoom  
     Friday 5<sup>th</sup>  
     Friday 12<sup>th</sup>  
     Friday 19<sup>th</sup>  
 April Easter 2nd, 3rd, 4<sup>th</sup> and 5<sup>th</sup>  
 May Sunday 2nd Committee and General meeting.  
 June Possibly VAPS convention 4<sup>th</sup>, 5<sup>th</sup> & 6<sup>th</sup>  
 July Sunday 11<sup>th</sup> APJA AGM  
 Aug Level 4 Seminar via Zoom  
     Friday 6<sup>th</sup>  
     Friday 13<sup>th</sup>  
     Friday 20<sup>th</sup>  
 Sept Sunday 12<sup>th</sup> Committee and General  
 Nov Level 6 Seminar via Zoom  
     Friday 5<sup>th</sup>  
     Friday 12<sup>th</sup>  
     Friday 19th  
     **Sunday 14<sup>th</sup> EoY**

*What did Cinderella lose at the photography ball?  
 Her hot shoe*

# Photographic Artist Review

Still Life Photographers

Marian Drew (Australia) – Issue 13 November 2016

Robert Beulteman (USA) – Issue 14 December 2016

Martin Klimas (Germany) – Issue 15 February 2017

Anatoly Che (Russia) – Issue 44 July 2020

Donne Crous (UK) – Issue 45 August 2020

Suzanne Saroff (USA) – Issue 46 October 2020

Continuing with our series on still life photography Tatiana Skorokhod hails from the Ukraine. Lush flower still lifes by Flemish, Dutch and French masters of the 17th and 18th centuries are now a source of inspiration for photographers. Some arrange flowers and other props around until they find the perfect composition in their eyes and then make their picture. Looking at Skorokhod's portfolio it looks as if she composes still lifes in her studio. The floral and other compositions are classical in structure, but colours are much brighter and more expressive.

Tatiana seems to be influenced by floral still lifes which were especially prominent in the early 1600s. At the time the highly refined execution of the subjects and their symbolism were addressed to a cultivated audience. Painters often referred to their flower arrangements as “bouquets” which typically combined flowers from different countries, even different continents, in one vase and at one moment of blooming. For many courtly collectors and wealthy merchants, a flower picture was part of their personal collections that included a garden with rare specimens, a small library of botanical books and prints.

Tatiana takes up the practices of the still life painters such as food based, glasses of wine or beer on wooden tabletops. Then, others featured imported fruits and expensive objects such as Chinese porcelain, Venetian glassware, silver-gilt cups and trays, usually rendered in glistening light and a velvety atmosphere. In these works, and later flower pictures the emphasis upon aesthetic appeal and decorative function became the prime expression. In the second half of the 1600s still lifes of dead game, or “hunting trophies” created an aristocratic image of country life. Previously paintings of dead game such as unfortunate fowl, hares, deer, and other animals became essays in colour and texture, as well as testaments of life lived comfortably on sprawling estates.

Part Ref: Heilbrunn Timeline of Art History

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## APJA Committee Vacancy

**A vacancy has occurred on the committee so if you believe you can contribute to activities we are currently undertaking then please contact the President:**

**Paul Robinson**

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There was this photographer in one of the most remote parts of the African continent on an assignment. He came across a primitive village where the residents were living in thatched huts and wearing colourful primitive garments. He approached a man who appeared to be the chief who was wearing a large headdress made of woven hemp and colourful feathers. The photographer, not knowing how to speak to him, pointed to his camera then to the chief. The chief nodded. As the photographer was taking a meter reading the chief said "today use f/16 at 1/125 on ISO 100".