

APJA Australian Photographic Judges Association Inc.

APJA NEWS

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Judges Association
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Photographic Artist Feature
Anton Gorlin (Australia)

President's Message

The first general meeting on Sunday 13 Feb featured Peter Eastway from NSW. Peter is one of Australia's best known landscape photographers who was recommended to all our members for participation in this meeting but the attendance was less than hoped for. Thanks to those that did attend and I trust you gained much from Peter's quality presentation.

The next general meeting on Sunday 15 May will include our guest speaker, the photographic artist for this month, Anton Gorlin via Zoom.

Thanks to Gary Smith, supported by Rob Sloane for conducting the Image Evaluation course through February and March. It was satisfying to see a good number of attendees including some from interstate.

Prior to the May (Level 1 course), it will be promoted nationally and is the first to be done so. Upon the completion of the Level 6 course last year, we now have the practical experience of completing a full range of training. The feedback, reviewed and restructured courses supports the confidence to pursue the original goal of being a training centre for photography judges nationwide. Anyone who provided feedback about courses they were completed over the past six years are thanked as their comments honed the courses to become their present quality.

Paul Robinson

Tips for Judging

Question: Is the judge or the photograph the centre of attention?

Answer: It's a matter of frame of mind.

Whenever a judge says: "I give this image, first place" The judge is central to the sense of the quality of the picture. Here the judge places themselves in an egocentric position with their decision to give an award. It is subjective.

Whenever a judge says: "The image earned itself first place" the photograph is central to the quality of the picture. Here the photograph and its artist are central to the award. It is objective.

The end result may be the same in both instances but the perceptions of the listeners matter. Does our ego come first or the satisfaction of the photographic artist and their image? Worth thinking about.

2022 Syllabus

- May Friday 6th – Level 1 Course (Part 1)
Friday 13th – Level 1 Course (Part 2)
Sunday 15th – Committee & General Meeting
Friday 20th – Level 1 Course (Part 3)
- June Sunday 19th – Committee Meeting
- July Sunday 10th – Committee Meeting
- Aug Friday 5th - Level 3 Course (Part 1)
Friday 12th – Level 3 Course (Part 2)
Sunday 14th – APJA – AGM
Friday 19th – Level 3 Course (Part 3)
- Sept Friday 2nd – Image Evaluation (Part 1)
Friday 9th – Image Evaluation (Part 2)
Sunday 11th – Committee Meeting
- Nov Friday 4th – Level 5 Course (Part 1)
Friday 11th – Level 5 Course (Part 2)
Friday 18th – Level 5 Course (Part 3)
Sunday 20th – EoY Committee & General Meeting

Photographic Artist Review

Resuming the series about seascape photography in this issue Anton Gorlin is represented. Timely, in that he emigrated from Ukraine and currently works on the Gold Coast. Anton has given permission to reproduce this review and photos.

Edited and reproduced from an article by Jessica Stewart in MY MODERN MET on February 7, 2018 the following tips were offered by Anton.

Planning and organization is key to having a successful photo shoot, especially with seascape work. Gorlin checks the weather and uses Google maps to virtually survey areas where he intends to work. To understand if there are any key vantage points or areas not to be missed, he also advises a Google image search of the location, as well as a search of Flickr and 500px to see what's already been shot at the scene.

This can help you determine if there's a “must see” area at the location and help you avoid duplicating the same compositions that other seascape photographers have shot.

In terms of weather, Gorlin prefers at least 30% cloud cover and pays special attention to swell and tide information. Not only will this help you understand if you'll arrive on site with the water levels you'd like, but will also help you stay safe and prepared in the case of rogue waves.

In order to produce photographs with a deep depth of field for seascapes you'll want to work with an aperture of at least f/8, even going up to f/11 or f/16 if you can. Of course, in order to keep the proper depth of field, you'll need to work with your ISO and aperture settings to ensure the photo will be exposed correctly depending on the light available.

Anything less than this approach to preparation it becomes 'hit or miss'. Anton breaks the environment into six types of light:

- Total darkness – “No light at all. Good for astrophotography.”
- Pre-dawn or post-dusk skylight – “The best for long exposures and dreamy effects.”
- Dawn or dusk – “Warm and bright and still has colour in the clouds.”
- Post-dawn (almost the same as pre-dusk) – “Warm and strong, casting long shadows and revealing all visual textures.”
- Daylight – “Too strong and harsh. Limited use for shooting seascapes.”
- Bad light – “Dull and flat, coming through the thick clouds with no clearing.”

When shooting for dramatic waves first and foremost, safety is always a consideration. “With the crashing waves, I recommend to shoot them from a distance using a tele lens zoomed in. There are some pros out there, who take all the risks and photograph any waves close up, but I don't recommend doing that until you gain a lot of experience. For the crashing wave, you need to choose your position so that you are 100% safe. Take a look around, are the rocks/sand around you dry? If they are not, maybe some waves reach here. You should be standing at the lowest point you can near the sea level. When you do so, the waves tower over the horizon bringing in more power and menace.”

“If you want to get up-close with the waves, you'll need camera housing to keep your equipment safe. While professional equipment can cost thousands of dollars, there are budget waterproof camera cases available that should do the trick. And if you are going to attempt this, just remember, “you need to dive under the wave a split second before it crashes. Otherwise, it's dangerous and will likely knock you over.”

Key tips for seascape images:

- “In general, the larger the wave in the photo, the faster shutter speed you need.”
- “If the wave is a part of a landscape, you’ll need to go f/16 to get a more significant depth of field.”
- “If you have a camera housing and get into water, you’ll need f/16 to get the whole wave in focus.”
- “Set your camera to the continuous focus instead of a fixed one.”



Current Exhibitions

New South Wales

Customs House Library, 31 Alfred Street, Sydney. *Developing Sydney: capturing change 1900-1920*. Current to 30 June 2022. Free entry.

Queensland

- Redland Art Gallery, 95-97 Bloomfield St., Cleveland, 4163
'Living Memory: National Photographic Portrait Prize' Exhibition
Official Exhibition Opening Event 6pm Friday 13 May 2022
- NorthSite Contemporary Arts, 96 Abbott St., Cairns, 4870
'Never So Visible Exhibition' an international photographic exhibition of personal experience and intimacy curated by Pacific Centre for Photographic Arts (PCPA). Diverse histories, environments and experiences converge in the gallery space, revealing six approaches to personal photography practice from all over the world; from India to China, Romania to Australia. Participating Artists: Aishah Kenton, Ovidiu Gordon, Sancintya Mohini Simpson, Spiro Miralis, Soham Gupta and Zhu Mo. Exhibition runs: 12th February to 14th April 2022

South Australia

Art Gallery of South Australia - 2022 Adelaide Biennial of Australian Art: Free/State. Opens 4 Mar till 5 Jun 2022

Tasmania

- Cradle Mountain - Wilderness Gallery, 3718 Cradle Mountain Road, Cradle Mountain. Peter Dombrovskis Photography. Current and ongoing. Entry \$5
- Launceston - Queen Victoria Museum at Inveresk, 2 Invermay Road, Invermay. *Natural Visions: the camera and conservation in Tasmania* Current till 22 July 2022.

Victoria

- Old Flinders Street Ballroom (Upstairs Flinders Street Station)
Entry is via door at 273 Flinders Street, Melbourne (near Boost Juice).
Rising Festival: A miracle constantly repeated by Patricia Piccinini.
Standard ticket \$36. Current till 12 June 2022.
- Monash Gallery of Art, 860 Ferntree Gully Rd., Wheelers Hill 3150. Tel: 8544 0500 Tue–Fri 10–5 | Sat/Sun 10–4 Closed PHs
'Old ways, new ways' 2 April 2022 to 26 June 2022
'Speak the Wind' 2 April 2022 to 26 June 2022

Western Australia

Perth – Perth Centre for Photography, 357–365 Murray St, Perth.
"You can't walk this earth forever. Someday you will have to fly" solo exhibition by Starry Kong. Opens 12 Feb till 26 Mar 2022'